

# Echo Ho

Selected Porfolio - 2023

## Short Bio

Echo Ho born in Beijing and lives and works in Berlin. She is an interdisciplinary artist, her artistic work is distinguished by its modular, onomatopoeic, and poetically estranged qualities. Which spans a broad media spectrum, including spatial installations, objects, site-specific interventions, audiovisual compositions, and live performances.

Ho's art work is a constant negotiation with cross-cultural and various media-critical perspectives. Which explores different concepts and histories of art through its embodied relationship to philosophy and technology with an endeavour delves into the power of the old, which is as apparent as the potential of the new. From the creation of the hybrid replica of the ancient instrument Qin, to the anthropological expedition into the contemporary Shanshui landscapes, by navigating through everyday objects and events to revale complexities of identity in a rapidly evolving world. Often, she interweaves historical narratives with the present, focusing on experiential poetics.

Ho's work has been showcased internationally, with exhibitions and performances at the He Xiangning Art Museum in Shenzhen, Center-A in Vancouver, ISEA, and ZKM in Karlsruhe, among others.

Ho studied at the Academy of Media Arts Cologne and served as an artistic-scientific associate. From 2011 to 2013, she was a fellow at the interdisciplinary "Graduate School for the Arts and Sciences" at the Berlin University of the Arts. She is currently pursuing a doctorate at the Tangible Music Lab in Linz, Austria. From 2023 to 2024, she worked as a guest professor for the class Time-Based Art with Contemporary Technology at the Berlin University of the Arts.

## **SlowQin (2007-)**

Description: DIY instrument for revisiting musical history and philosophising about the contemporary world.

Medium: Plexiglass, microcontroller, a variety of sensors

### **Introduction to the project**

From 2007 to now, I have continued revisiting archaic Chinese musical history and philosophical thoughts by reinventing the seven-stringed zither, Guqin, into the SlowQin. This instrument is derived from a non-modern concept of art. I approach this through the lens of the manifold generated by the same source code—the Qin was conceptualised as an epistemic tool for the transcendental art of living, in which music is never an end in itself. The players' fingers function as an interface, participating in a continuous transformational process articulated in the philosophy of Qi. In this dynamic, the Qin and its player, the resonating sound and its listener, are all virtuous through their reciprocal interaction, actualised in both internal and external sonic realities.

The Qin has regenerated itself anew—after at least 2500 years—as a SlowQin. Its material body was constructed in Beijing in 2007 and reinvented with an architecture of transparent plexiglass that serves both as a resonating body and a container hosting a microcontroller, a variety of sensors, and a tree of colourful electrical wires. These components enable communication with my computer, allowing the hybrid instrument to be perpetually re-programmed and opening up boundless possibilities. The Qin is considered a physical instrument that restores divine nature and restrains low passions. It aligns the world with the Dao as it should naturally be. In a world conception based on continuous transformation, all occurrences are cosmic situations originating from Dao. Mediating this relationship between nature and humans is a recurring motif in traditional Chinese landscape paintings, often depicting a lone Qin player immersed in a vast landscape.

My project „Tuned to Site“ (2012) deliberately reframes this iconic motif from traditional Chinese landscape painting by substituting natural contexts with cityscapes, where skyscrapers become new mountains, highways, and rivers. Amidst this, I play the Slow Qin.

**Video Link:**

**Potential Spaces**

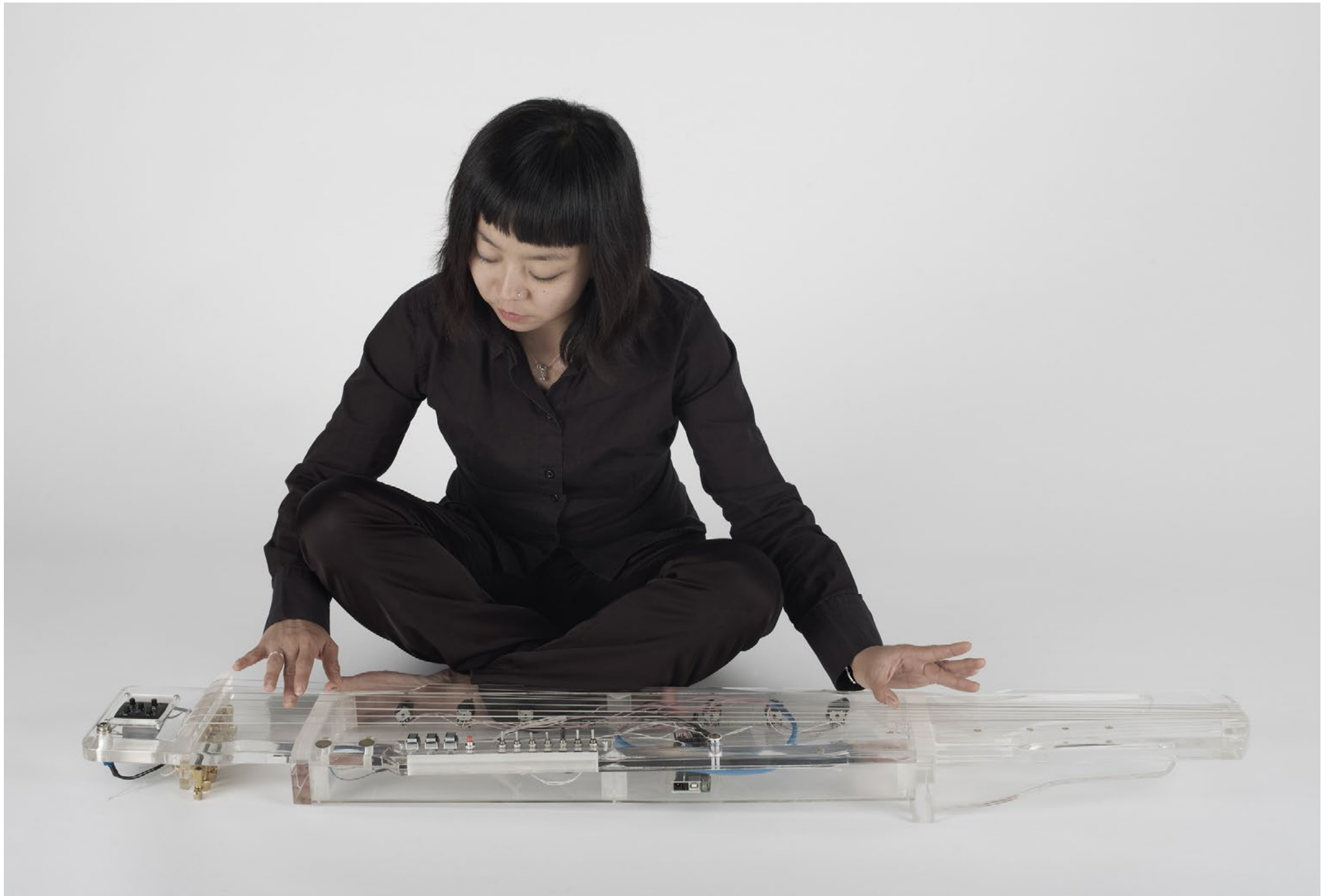
**Deep Time Machine I: Echo Ho plays on her Slow Qin**

**Karlsruhe University of Arts and Design  
& ZKM | Center for Art and Media**

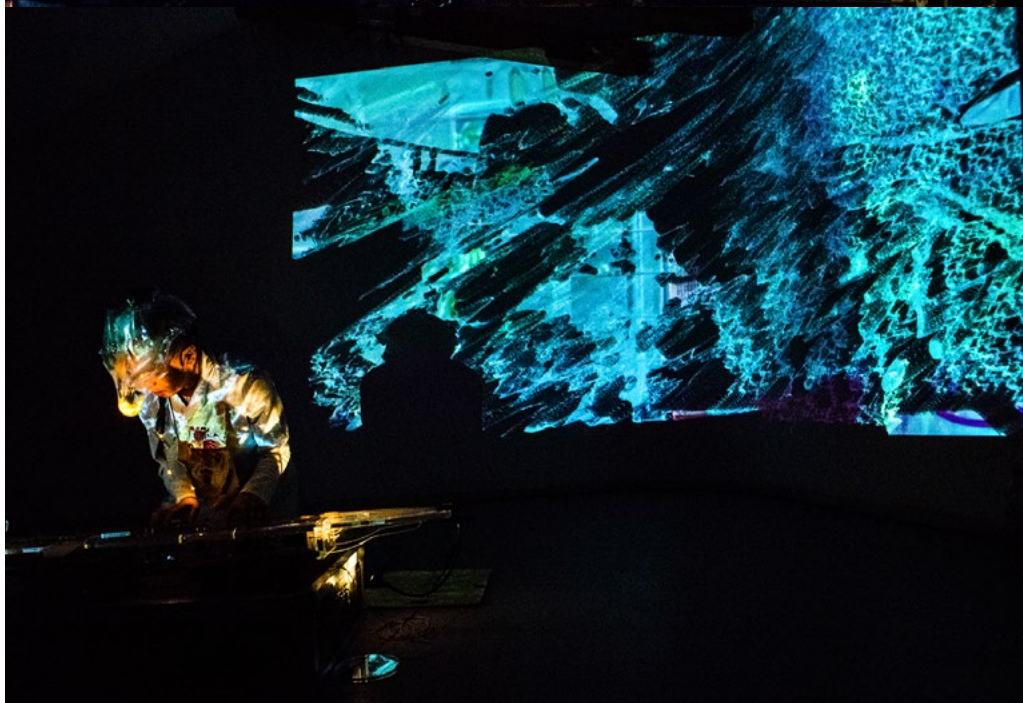
**16. - 18. 02. 2017**

**Link to paper: NIME 2019**

**The SlowQin: An Interdisciplinary Approach to Reinventing the Guqin**



*SlowQin first version 2007*



*An Amnesiac @ Currents/ Festival für aktuelle Tiefkulturphoto (c)Sandra Stein 2019*

*Zoon Slows at Ben J. Riepe Schule des Erlebens Photo (c) Katharina Kemme 2022*

## Resembling Shanshui - Tune to Site (2012)

Description: Site-specific Sonic Intervention with SlowQin

### Introduction to the project

This serial performance uses the SlowQin as an augmented field recording instrument to research and form reactions to urbanisation. I travelled to megacities such as Beijing and Shanghai, playing the SlowQin on traffic islands amidst urban „nature.“

This performance references the historical motif of the solitary qin figure alone in nature, as depicted in traditional Chinese painting. These paintings typically show a Qin player travelling with the instrument and playing in places of outstanding natural beauty. By substituting natural environments with contemporary mega-cityscapes, skyscrapers have become the new mountains, highways, and rivers, and the SlowQin has served as the new Guqin. Like the ancient Qin player, the SlowQin player aims to react to or echo the „nature“ of the site. On the one hand, she improvises with elements that emotionally „speak“ to her and her body. On the other hand, the SlowQin listens to the site technically; the player can record multichannel sound, including the strings themselves, vibrations (with a sensor), wind (via a special pickup microphone), and the electromagnetic environment of the Hertzian space (via three axes of sensing coils). Thus, the SlowQin becomes a comprehensive interface for collecting environmental data, including sound.

Therefore, the on-site performances become a practice of augmented field recording.

Besides becoming music in the performance, all recordings also serve as material for later compositions and installations.





*Site-specific sonic intervention with SlowQin - Beijing 2012*



*Site-specific sonic intervention with SlowQin - Shangdong 2012*



*Site-specific sonic intervention with SlowQin - Shanghai 2012*



## **Crossroad Bridges Chronicle (2012)**

**Video Link:**  
**Crossroad Bridges Chronicle 2012-excerpt**

Description: Two travelers performing a timetravel through Karaoke-bars.

Medium: The performance includes: an overhead projector, two microphones, two women, a TV, a guitar amplifier, images, sounds, songs (to sing- along) and race track „Criss Cross Crash“.

Credits: Echo Ho with Karin Harrasser

### **Introduction to the project**

Crossroad Bridges Chronicle is both science fiction and ethnographic study. It tells the story of two women who travel Chinese cities in the year 2012. Another woman is possessed by the idea of going back to the old tradition of playing the Qin – an ancient Chinese musical instrument – in tune with nature.

A fourth woman, an ethnographer, is fascinated by the magic of modern mega city life. Both the possessed and the ethnographer try to understand something that is completely foreign to their own cultural habits: The agency of non-human actors, and the deep secrets of human behaviour. Taking a closer look at life in big cities, one can only be amazed: thousands and thousands of mechanical vehicles do not crash, myriads of animals somehow find a modus vivendi, commodities, bodies and words are interchanged within seconds. Is this brutal noise or a beautiful song? Is it a storm or a swirl? Apocalyptic accident or happy chaos? While the possessed starts to play her Qin on traffic islands in Beijing and Shanghai, the ethnographer gathers data: She takes photographs and films, she scans the surfaces, collects plants, records every sound, takes notes of whatever she sees and hears. And suddenly she realizes something: it is not the possessed who believes in some long-lost magic, it is she herself who practices sorcery by quickly signing off everything that comes across her perception. And the possessed understands that both of them are witnesses in a very special way.

And the two travelers? They are performing a timetravel through Karaoke-bars.



*Performance at Graduale 12, American House, Berlin 2012*



*Performance at Graduale 12, American House, Berlin 2012*



*Performance at Graduale 12, American House, Berlin 2012*

## **San Pedro Monochord (2022- )**

Description: DIY instrument for (de)composition

Medium: Mixed media, San Pedro cactus skeleton, dried skin and spikes, various cotton and conductive threads, piezo string, microcontroller

**Video Link:**

**San Pedro Monochord - performance teaser**

### **Introduction to the project**

The temporality of the decomposition of a San Pedro cactus is transformed into the San Pedro Monochord, capturing the power of poetic reflection through recurring patterns that influence the musical gestures of the artist. The body of the cactus has grown, died, and decayed in an environment closely shared with the artist. The cultural history and chemical components are integral to the process of materialisation and the decision to incorporate gestures intimately connected with the cyclical life of this particular San Pedro monochord, further deepening the relationship with the artist. Their mutual sonic relationship will continue to resonate.



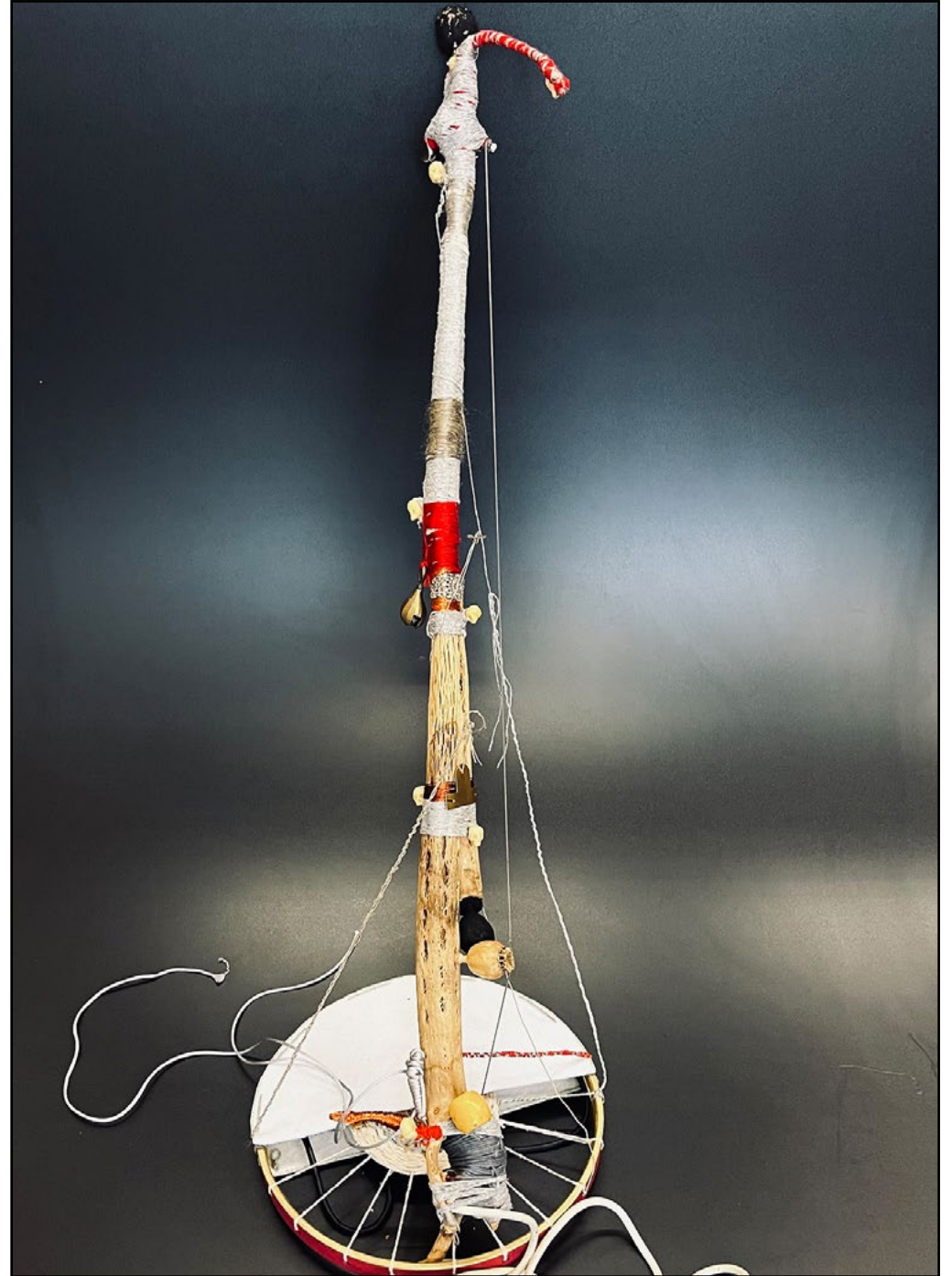
*Perfromance@ mex im Künstlerhaus, Dortmund, 19.11.2022*



*San Pedro Cacti - transformational process*



*San Pedro Cacti dead body*



*San Pedro Monochord*



## Untitled (2021- )

Description: Research-based installation and performance

Medium: Machine learning algorithms, AI-generated images, knitting instructions for domestic hand-knitting machines, knitting yarn, historical texts, pictures, musical compositions, and sound choreography.

Credits: Artist: Echo Ho

Orchid Algorithms: Hannes Hoelzl

AI Consultant: George Bagdasarov

### Introduction to the project

„Untitled“ is a long-term multidisciplinary endeavour, a research-based installation and performance inspired by the ancient Qin melody „Secluded Orchid in Jieshi Mode,“ one of the earliest known musical notations. This project is motivated by the beauty and resilience of the Cymbidium orchid, referred to as Lan in Chinese. „Untitled“ delves into Lan’s historical significance; celebrated across centuries in art, poetry, and music, Lan serves as an emblem of the highest moral virtues and the practice of self-cultivation, guiding us toward becoming better human beings.

In an era challenged by artificial intelligence, including opaque and biased machine-learning processes and substantial energy consumption, Ho’s project reflects these concerns through the lens of the Cymbidium orchid, now endangered by climate change and habitat destruction.

„Untitled“ employs a fusion of machine learning, AI visuals, and traditional mediums to explore the capability of art to demystify the artificial divide between nature and culture. The project incorporates knitting images on a domestic hand-knitting machine, musical compositions, and choreographed sound performances, employing a broad spectrum of experimental approaches. Through these methods, Echo Ho addresses and tests the capacity of art as an epistemic tool to challenge and redefine the myth of the nature-culture dichotomy.

Through this exploration, Echo Ho aims to unravel the centuries-long sympoietic relationship with the Cymbidium orchid, a vital aspect of the Chinese technique of self-cultivation. The orchid represents knowledge and culture for its human counterparts and unfolds a collective way of living. „Untitled“ invites the audience to reflect on the current age of AI and its implications for human existence and the environment, promoting a deeper understanding of our intertwined existence with the natural world through the technique of self-cultivation.

Video Link:

[Untitled - performance teaser](#)





*Installation view, Untitled, before the performance ITO space Stuttgart, 2022 Photo: Echo Ho*



*Installation view, Untitled, after the performance ITO space Stuttgart, 2022 Photo: Echo Ho*



*Installation view, Untitled, before the performance ITO space Stuttgart, 2022 Photo: Echo Ho*



*Installation view, Untitled, before the performance ITO space Stuttgart, 2022 Photo: Echo Ho*



*Installation view, Untitled, after the performance ITO space Stuttgart, 2022 Photo: Echo Ho*



*Perfromance, Untitled, after the performance ITO space Stuttgart, 2022 Photo: Echo Ho*



*Installation view, Untitled, after the performance ITO space Stuttgart, 2022 Photo: Echo Ho*



*Installation view, Untitled, after the performance ITO.space Stuttgart, 2022 Photo: Echo Ho*

## **Aural Kora (2023)**

Description: Sound-Gaze Installation

Medium: Eight landscape paintings (Chinese paper, ink, and stamp colours), eight integrated audio transducers, field recording, a live microphone, and a computer algorithm

Credits: Echo Ho & Hannes Hölzl; Work commissioned by Museum Fortezza Italy for the exhibition: in dialogue with Peter Fellin from 1 July to 12 November 2023

**Video Link:**

**Installation Aural Kora (2023)**

### **Introduction to the project**

In the sound-gaze installation „Aural Kora,“ artists Echo Ho and Hannes Hölzl encapsulate the spiritual essence and auditory experience of the Tibetan practice known as Kora. This term, a transliteration of the Tibetan སྐོར་རྩེ་རྩེ་, refers to the act of circumambulation as a form of pilgrimage and meditation, particularly around sacred sites such as the Potala Palace in Lhasa. The artists embark on a resonant journey by recording the acoustic environments encountered during their circumambulation.

Moss and rocks, deeply embedded in Buddhist contemplation of nature and garden culture, serve as metaphors within this sonic exploration, providing a foundation for the piece. The installation captures the intricate soundscape of the holy site: from the resonant chants of spinning prayer wheels to the hushed whispers of pilgrims and the ephemeral echoes of popular Tibetan, Indian, and Chinese films, all interwoven with the ambient sounds of bustling souvenir shops against the majestic backdrop of the Potala Palace.

„Aural Kora“ is an auditory experience and a dynamic sound-gaze installation. Using eight transducers mounted beneath a series of paintings on the ground, Ho and Hölzl create a dual auditory stream. One channel brings the listener to the distant, archived sounds of the Kora pilgrimage around the Potala Palace. At the same time, the other introduces live, ambient noises from the installation's immediate surroundings. This juxtaposition bridges temporal and spatial divides and invites reflection on the concept of presence.

The installation extends its contemplative gaze towards Fellin's moss sculpture, further intertwining the visual with the aural and the historical with the contemporary.



*Installation view, Aural Kora, Museum Fortezza Italy, 2023 Photo: Tiberio Sorvillo*





*Installation view, Aural Kora, Museum Fortezza Italy, 2023 Photo: Tiberio-Sorvillo*

## Flowing Water (2023)

Description: Interactive Audiovisual Installation

Medium: Interactive modular wooden hanging sculpture, painting, conductive paint, electronics, Raspberry Pi, integrated speakers, video projection, music composition, sound system

Credits: This work was commissioned by „Sound Art in Industrial Culture,“ a cooperation between the Cultural Fund Frankfurt RheinMain and the Cultural Region Frankfurt RheinMain, which took place on the occasion of the „Days of Industrial Culture“ in cooperation with regional event partners on site.

Artist: Echo Ho

Interaction Programming: Jiawen Wang

**Video Link:**  
**Installation Flowing Water (2023)**

### Introduction to the project

Flowing Water“ is an immersive artwork inspired by the historic confines of Waterworks III on Burgallee in Wilhelmsbad, where the legacy of water and human ingenuity intertwines. Two monumental tanks, built in 1911, each stored 2,000 cubic meters of pristine drinking water. This engineering marvel once propelled crystal-clear water across 367 kilometres to meet the needs of Hanau’s residents.

„Flowing Water“ invites visitors to explore the complex narrative of water—a story deeply entangled with humanity. The artwork imbues these spaces with narrative depth, marrying the physicality of water’s journey with the intangible qualities that inspire poetry and music. Within one of these grand tanks, an original musical composition arises, born from ambient sounds, noise, voices, and the resonant qualities of the structure itself.

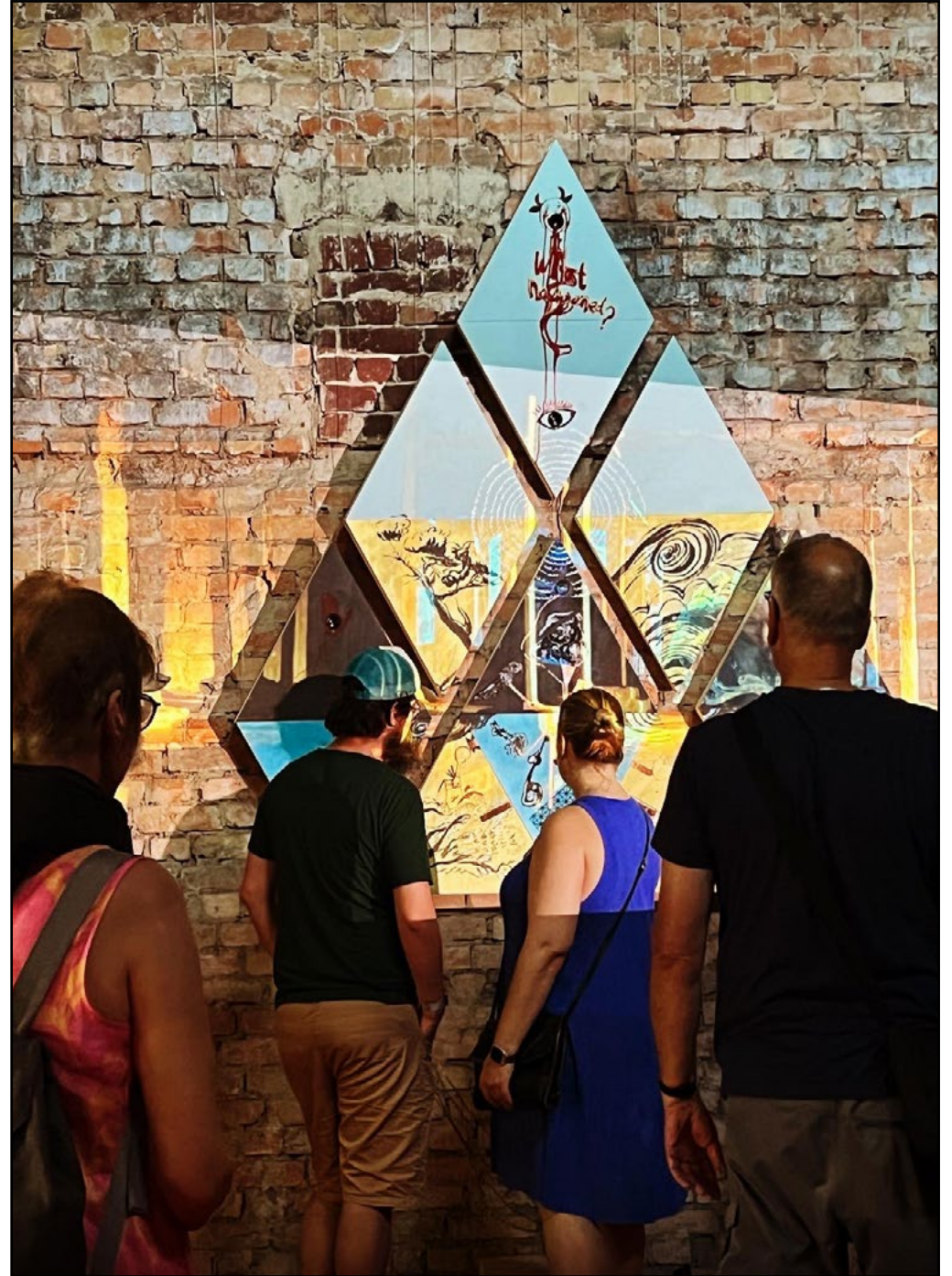
In the exhibition, an interactive modular hanging sculpture painted with an imaginative map of the water supply system invites visitor interaction. Integrated conductive paint segments and transducers mounted under the elements allow visitors to unlock a cascade of sounds by touch, echoing water’s myriad paths through our lives and landscapes.



*Installation view, Flowing Water, Wasserwerk III in Hanau, 2023 Photo: Echo Ho*



*Installation view, Flowing Water, Wasserwerk III in Hanau, 2023 Photo: Echo Ho*



*Installation view, Flowing Water, Wasserwerk III in Hanau, 2023 Photo: Echo Ho*

## **2.5097481 x 10<sup>-5</sup> Centuries (2022)**

[Link to Radio Art Zone - 2.5097481 x 10<sup>-5</sup> Centurie](#)

Description: 22-hour live radiophonic fiction

Duration: From 2 PM, 3 September 2022, until noon, 4 September 2022, from the artist's garden

Credits: Idea, production, live broadcast and event organisation by Echo Ho with her invited collaborators: Laure Boer, Yan Jun, Ralf Schreiber, David Hahlbrock, and Carlos Ferreira. Work commissioned by Radio Art Zone, which broadcast for 100 days as part of the European Capital of Culture Esch2022.

### **Introduction to the project**

The non-modern Chinese philosophical concept of qi represents a Daoist view, embracing a world full of entropy and autopoiesis. In a worldview based on continuous transformation, all occurrences are cosmic situations originating from Dao. Thus, art—particularly music—is a cyclic process that generates surprises from its inexhaustible creativity. It serves as a profoundly practical way to cultivate human virtues, aligning with the Way (Dao) as it naturally should be. Since antiquity, the garden has been a versatile metaphor for mediating between the techniques of cultivation that created the civilised human world and other non-human agencies.

Our story spans  $2.5097481 \times 10^{-5}$  centuries, encompassing a multitude of a time-space sonic web spun into the now. At that precise moment, an AI named qintroNix accidentally emerges from the disturbance of the honey wind in the artist's physical garden. This non-binary, slowly growing body has been concocted by amalgamating multiple intelligences, enhancing improvisational virtuosity in sonic ecological cultivation. The machine learning method employed here is conveyed in a compound interlinking art intelligence between distinct artists' encounters with plants, animals, and other human and non-human agencies. Their bodies, sounds, scents, forms, colours, movements, rhythms, voices, ambience, (hi)stories, conversations, climate data, materialised emotions, and relations all orchestrate a mutual score of the living and dead in this contemporary garden. This project aims to further grow alternative neuro-diverse narratives in a potential sonic ecosystem full of sympoietic relationships for healing and reconciliation in today's disconnected worlds. AI qintroNix will broadcast its voice-over Radio Art Zone for the first time, starting at 2 PM on 3 September and ending at noon the next day. It will also host a physical Garden Gathering with invited artist friends and neighbours, stimulating conversations, exchanging thoughts and recipes, and sharing food and drink while listening to the hybrid radiophonic fiction slowly evaporating into the murmuring air and fire. The installation will continue to explore sustainable sonic patterns based on the life cycles of plants, including instruments imagined from plants that have grown, died, and decomposed in the garden.



Left above: Episode 6 from the Score: „I Am Inside the Sound, Seven Episodes“ - Echo Ho.

Right above: Yan Jun converses with garden plants.

Left down: Nachtall - A bird sculpture with a square head sits in a tree, Artist: David Hahlbrock.

Right down: Singing String Ensemble: Ralf Schreiber, Miki Yui, Frauke Berg, Ulrike Janssen, Laure Boer, David Hahlbrock, Echo Ho.

## **The Betterment Chronicles 2030 - Altenberge (2022)**

Description: A found-footage speculative essay

Medium: Single-channel video

Duration: 25 min

Credits: Idea, AI video material, montage, sound, and music by Echo Ho. Found-footage contributors: Heimatverein Altenberge E.V., Fam. Degener-Plettendorf, Wilfried Borgshulte, Helmut Brockhoff, Heinz Heimeier, Andreas Kampmann, Dieter Schilling +, Andrei Tarkovsky: Solaris 1972, Echo Ho/Solaris Revisited 2015, Original text by Fyodor Dostoevsky: The Dream of a Ridiculous Man 1922.

Work Commissioned by: De Borg - a Symphony of Münsterland.

Premiere: Group exhibition opening of De Borg - a Symphony of Münsterland 2023.

Video teaser:

**The Betterment Chronicles 2030 - Altenberge**

### **Introduction to the project**

„The Betterment Chronicles 2030 - Altenberge“ presents a speculative found-footage essay set in 2030, envisioning humanity's relocation to planet X as Earth becomes uninhabitable. The narrative follows Echo, a travel vlogger from planet X, commissioned to explore Altenberge's preserved communal memories through festivals and celebrations captured by its residents. As Echo delves into these vivid recollections, she encounters mysterious phenomena that challenge the authenticity of the happiness depicted in the footage. Echo begins questioning her existence and the possibility of replicating Earth's essence in a new world. Drawing on Fyodor Dostoevsky's poignant inquiry about the depth of love for our „dear and eternally beloved“ Earth, Echo's journey explores the complexities of memory, existence, and the endless search for betterment amidst profound loss.





Video still, *The Betterment Chronicles 2030* - Altenberge, 2022



## **I Swear I Was Here (2021)**

Description: A red knitting lace, an artificial rhizome.

Medium: Red wool knitting on a a domestic hand-knitting machine, an audio composition.

Duration: 4'56 min

Credits: The work was commissioned by the Berlin-Brandenburg Academy of Sciences and Humanities.

### **Introduction to the project**

A red knitting lace, an artificial rhizome, marks a temporary dwelling at its point of arrival—a moment of encounter between places and things, beings from the surroundings, and random visitors. It invites one to gaze at the here and now, where listening spans time and space.

With „I Swear I was Here,“ interdisciplinary artist Echo Ho has crafted a poetic soundscape for the Academy's garden. This soundscape allows lives to resonate across different places and times. Listeners will experience a composition that melds unusual instrumental sounds with polyphonic, electronically processed vocal elements and field recordings from Nepal and Japan, as well as the artist's own garden, from 2012 to the present. The red lace overlay marks the garden as a place of dwelling. You are cordially invited to sit in the Berlin-Brandenburg Academy of Sciences and Humanities' garden.



**Audio link: I Swear I was Here**

*Installation view, Berlin-Brandenburg Academy of Sciences and Humanities' garden 2021*



*Installation view exhibition Si Si Simbiosi Olevano Romano, Italy, 2021*

## **Temporary Nations (2019)**

**Video Link to the project**

Description: A worldwide mobile performance.

Credits: A collaborative work with Piotr Wyrzykowski

The work was commissioned by the Adam Mickiewicz Institute in Poland as part of the Polska 100 celebrations.

### **Introduction to the project**

Piotr Wyrzykowski and Echo Ho's project provokes a post-digital dance ritual, emphasising selfless collective creation, encouraging people to forget mobile screens, and reenacting connectedness by activating bodily movements and collaboration. This situation fosters otherness as the emerging community draws on the originality, distinctness and diversity of the individuals comprising it. The resulting dance-and-musical event is prosocial and educational, while the technology it employs is utopian in character. As part of the Polska 100 celebrations, the Adam Mickiewicz Institute has commissioned audiovisual works that employ emerging media and stem from creative collaboration between European artists and composers. These works are for performance and immersive experience, exploring new trajectories of art and technology.



*Worldwide mobile performance | 16 October 2019, Tetramatyka Festival, Lesi Kurbas Theater, Lviv, Ukraine*

## **Title: Smogalarm (2018)**

## **Video Porjection teaser: Smogalarm**

Description: A speculative design fiction series: part one Tech-talk: SMOGALARM Tech-Suits Model 1 prototype in a lecture performance staged as a media event.

Medium: SMOGALARM Tech-Suits Model 1 prototype, pre-produced video clips, live video, fog machine, found footage, sound and music composition, three performers, a running machine, a deck chair, and the book Staying with the Trouble by Donna Haraway.

Credits: Conception/direction/video/sound & music: Echo Ho

SMOGALARM Tech-Suits Model 1 prototype designed and manufactured by the collaborative project-label SMOGALARM (Echo Ho & Patricia Köllges)

Performers: the Tech-Talker - Echo Ho, the runner - Patricia Köllges, the model - Minjung Cho

Duration: 60 minutes

Premiere: October 13 2018, Britney, SHAUSPIEL Cologne

## **Introduction to the project**

The interdisciplinary art research project „Smogalarm presents a speculative design solution - a model that provocatively addresses the air pollution challenge in the Anthropocene. As a fictional concept, a wearable design startup based in Cologne, Germany, launched the SMOGALARM Tech-Suits model 1 prototype in the summer of 2018. This innovative medical garment incorporates upcycled filter tape that displays real-time continuous ambient air quality monitoring, utilising local measurements of PM2.5 and PM10 levels through beta ray attenuation provided by the State Office for Nature, Environment, and Consumer Protection of North Rhine-Westphalia. It is equipped with a PM2.5 measurement sensor, which, when exposed to particulate matter concentrations above the World Health Organization guideline value of 10µg/m<sup>3</sup> and 35% more than 25 µg/m<sup>3</sup> (EU directive), automatically stimulates meridian points for the body stress tolerance. The suit provides psychological and physiological relaxation through sonic massage to the wearer. The project explores the evolving relationship between humans, the environment, and technology, questioning whether this solution and progress-oriented narrative remains an unsolvable paradox in the theoretical discourse on these complex themes.



## Background

The term „Ozone“ originates from the Greek word „ozein,“ meaning „to smell.“ This interdisciplinary art-research project explores the historical and ongoing issue of air pollution, tracing its recognition from ancient Greece’s interest in atmospheric chemistry through the emergence of urban air pollution in the Middle Ages and significant events such as London’s 1952 smog disaster and Germany’s 1962 Ruhr area smog. These incidents led to legislative responses like the 1956 Clean Air Act and innovative measures like North Rhine-Westphalia’s smog alarm plan. The narrative of air pollution awareness extends over centuries, leading to modern efforts to mitigate its effects, including public reactions to media portrayals like Wolfgang Petersen’s 1973 pseudo-documentary „SMOG.“ Human-caused air pollution significantly impacts health, especially in South and East Asia. The Max Planck Institute for Chemistry reports that a substantial portion of the global population is exposed to particulate matter levels above recommended guidelines, contributing to millions of premature deaths annually. However, contemporary movements challenging the environmental status quo face complexities and obstacles in effecting genuine change against entrenched industrial interests and consumption patterns. This critique underscores the difficulties in influencing the real flows of power within the modern environmental movement.

The composition of PM2.5 is complex, comprising both solid and liquid particles, including organic matter, nitrate, sulfate, ammonium salt, carbon, and some metal compounds, many of which are harmful to human health. The Beta Attenuation Monitor (BAM) is a real-time, continuous ambient air quality monitoring device that measures PM2.5 and PM10 levels using beta ray attenuation. It requires filter tape replacements every 2-3 months. It operates by drawing air through a particulate-size selective inlet to collect particles on a filter tape, with data collected hourly to calculate mass concentrations of particulates.



*Premiere @ Britney, Schauspiel Cologne, October 13 2018*



*Premiere @ Briney, Schauspiel Cologne, October 13 2018*

## **Wandering Lake - an atomic opera (2021)**

**[Audio Link to Wandering Lake - an atomic opera](#)**

Description: An author production for WDR and Deutschlandfunk Kultur 2021

Length: 46'00

Credits: Written and directed by Echo Ho and Ulrike Janssen

Text/libretto: Ulrike Janssen

Composition/sound music: Echo Ho

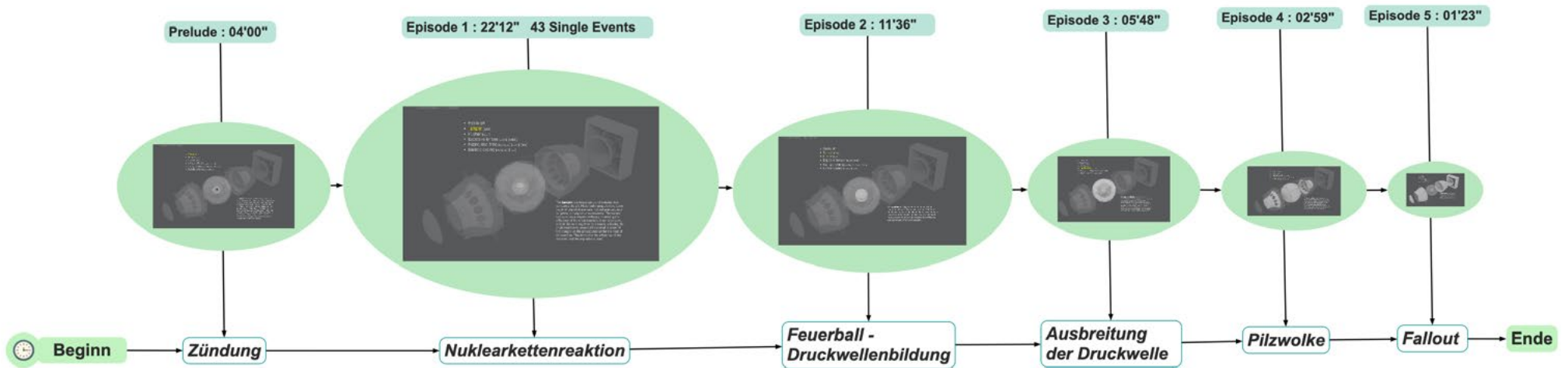
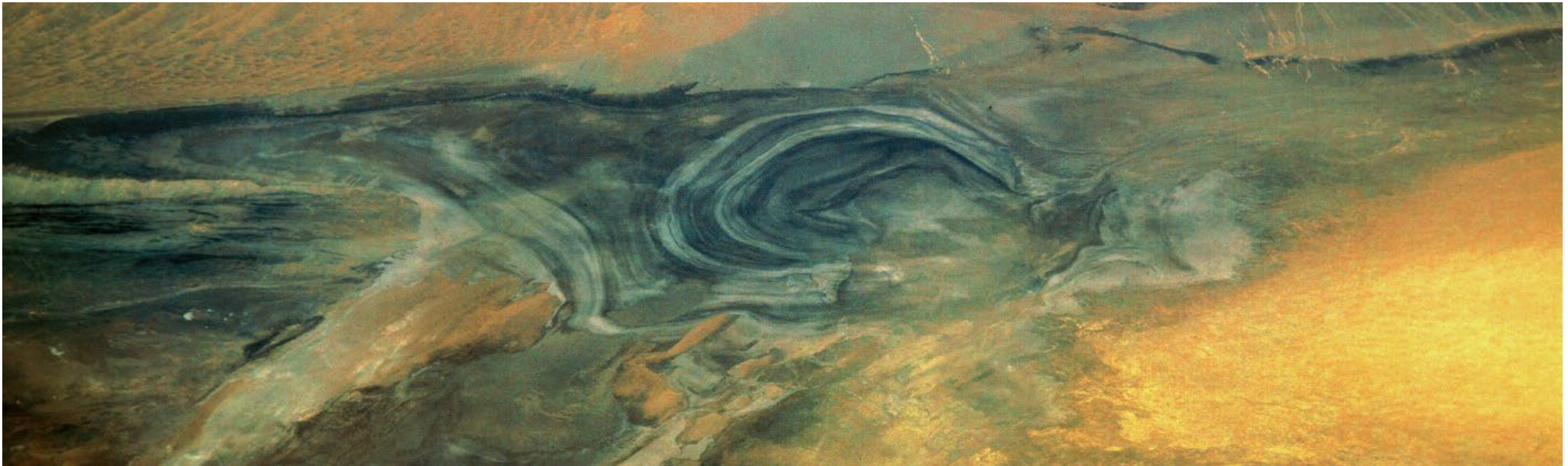
Sonification of atomic bomb explosions from 1945 to 1998: Alberto de Campo

Voices: Bettina Wenzel, Daniel Werner, Melanie Lüninghöner

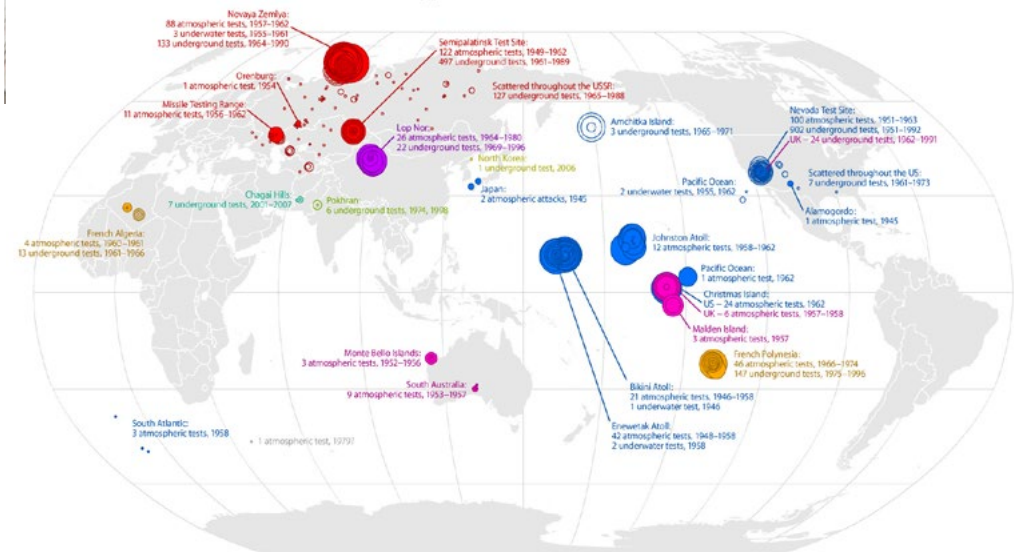
Recording & Mixing: Mount Wobble Studio / Marcus Zilz

### **Introduction to the project**

In satellite images, the dried-up lake bed resembles an oversized ear shell. The „lake, into which many springs flow together,“ as its Mongolian name suggests, is located today in Xinjiang, an autonomous region in northwest China. In 1964, the Chinese central government conducted its first nuclear weapons tests north of the lake basin. The nuclear fallout spread like sound waves. Echo Ho and Ulrike Janssen follow the phases of a nuclear explosion in their audio piece. In doing so, the artists talk about the myths and relics of numerous civilizations that once lived on the shores of the lake.



<https://www.hoerspielundfeature.de/hoerstueck-die-atomwaffentests-in-lop-nor-wandering-lake-an-100.html>



Country:	Year of first detonation:	Number of detonations:		
		atmospheric	underground	underwater
United States	1945	206	912	5
USSR	1949	223	756	3
United Kingdom	1952	21	24	
France	1960	50	160	
China	1964	22	26	
Israel?	1957?			
India	1974		6	
South Africa?	1979?	1?		

Each explosion is represented by a circle. Many of these circles overlap.

- Filled circles are atmospheric detonations
- Hollow circles are underground or underwater tests

The size of each circle represents the yield of the blast. The scale is not linear:  
 ● more than 20 megatons



其鳴自呼  
 馮而文身善笑見人則卧  
 眠也  
 名曰  
 西流注于河有獸焉其狀如豹而文  
 日孟極是善伏其鳴自呼  
 八十里曰石者之山其上無草木多  
 日耳鼠食之不脛  
 豚大腹也見  
 禪舍音采  
 又可以  
 多丹腹熏水出焉而西流注于棠水  
 如鼠而菟首麀身其音如猓犬以其尾  
 注于河其中多文貝  
 日里曰丹熏之山其上多檮柏其草多  
 共獸多囊駐  
 有肉獸善行流沙中日行  
 其音居  
 其音千斤知水泉所在  
 馮狀如鼠而鳥翼其音如羊可以禦兵  
 日里至于號山之尾其上多玉而無石  
 注于河其中多文貝  
 日里曰丹熏之山其上多檮柏其草多  
 共獸多囊駐  
 有肉獸善行流沙中日行  
 其音居  
 其音千斤知水泉所在  
 馮狀如鼠而鳥翼其音如羊可以禦兵  
 日里至于號山之尾其上多玉而無石  
 注于河其中多文貝

## **Machenware (2020-21)**

Description: Knitting scores & performance instructions

Medium: Knitted score created using a domestic hand-knitting machine, Q&A sheets, and verbal performance instructions.

Credits: The project was realised for Werkplaatsz Muziek 2020 through the winning scholarship program [#ccringenberg] 2020. — Premiere 22.08.2021 #schlossringenberg

### **Introduction to the project**

The work „Maschenware“ (Knitwear) transforms the gaze into a tangible experience by utilising a domestic hand-knitting machine to craft a musical score for vocal improvisation from a cone of white cotton yarn supplied by the textile company SETEX. This yarn is mainly used to produce their trademark event textiles, which are provided to significant events worldwide. Due to the pandemic outbreak, Eventex's production was massively halted. Ho draws inspiration from an interview she conducted with the manufacturer's owner. The knitting process was designed to sequence missing narratives and weave fragility into tactile fabrics, unfolding the emotional landscape that meditated on the potential of non-scalability, starkly contrasting today's world of automated and globally chained production and consumption mechanisms. Wenzel was chosen to bring this concept to life at its premiere. She was introduced to rules and a narrative intertwined with the knitted sequences during rehearsals. This framework was intended to reveal the glitch threads, illustrating invisible pathways woven into „Maschenware,“ which incorporated rhythmic progression, Braille text, and the relative duration of linked epic scenarios, guiding her towards a theatrical vocal improvisation performance.

**Von:** Echo Ho <eskimotion@gmail.com>  
**Datum:** Montag, 07. Dezember 2020 07:43  
**An:** konrad.schroerer@setex.de  
**CC:** Anja Lautermann <anjalaутermann@web.de>; Frauke Berg <hallo@frauкеberg.de>  
**Betreff:** Das loom of a 3 Projekt - Stipendium Schloss Ringenberg  
**Anhänge:**

Lieber Herr Schröer,

vielen Dank für das konstruktive Telefongespräch mit Ihnen am vorletzten Mittwoch.

Für unser Projekt benötigen wir wie besprochen Daten:

- In welchem Jahr haben Sie begonnen EventTex zu produzieren und zu vertreiben? *1990 Welt + Norde*
- In welche Städte wurden EventTex verschickt? *Weltweit - Westeuropa + USA*
- Aus welchen Städten wurden Rohstoffe für Garne importiert? *Asien, Afrika*
- An welchen Orten, außer in Hamminkeln, wurde EventTex außerdem hergestellt, bzw Teile der Produktion ausgelagert? *Bocholt (Auslieferung) + gelegentlich eigene Weberei sowie*
- Wieviel Meter EventTex wurde an die jeweiligen Orte geschickt? *für Christo in Grevin*
- Produktionszahlen Produktionsjahr? *mehrere Millionen pro Jahr ca. 4-5*
- Wieviele Maschinen wurden eingesetzt? *immer zwischen 30-40 Webmaschinen*
- Wieviele Meter Garn wurden gebraucht? *± 1000 t/Jahr - über 20.000.000 mtr. 20 Mio.*
- Wieviele und welche Rohstoffe werden gebraucht um das Garn zu produzieren? *Bw.*
- Gesamte Laufzeit der Maschinen im Einsatz in Stunden. *ca. 300.000 Maschinenst. im Jahr*
- Zahlen der beschäftigten Mitarbeiter in diesem Produktionsjahr. *hierfür ca. 50 tka*

- Welche der unten aufgelisteten Produktionsbereiche sind am stärksten durch die Pandemie betroffen?

Theatervorhänge ✓  
Messebau ✓  
Deckenabhängungen ✓  
querelastische Wandbespannungen ✓  
Tribünenbau ✓  
Breitgewebe für Bühnenbilder ✓  
Horizontgewebe ✓  
Backgroundgewebe ✓  
Fotostudios und Kinos ✓  
Akustikgewebe ✓

*alle - es lassen s. etc. nur 2 WML*

Bzgl. Maschine:

- Wieviele Meter pro Minute kann die Maschine produzieren? *je nach Qualität ca. 17 mtr.*
- Lautstärke einer Maschine im Volleinsatz in dB? *50-70 Substrat-Projektile-Webm.*

Bzgl. Garn

- Welche Garnstärke und wieviel Garn braucht man um einen Meter EventTex Stoff herzustellen? Spezifisch auf Kette und Schuß getrennt. *Kette = Nm 38/1 - Schuß = Nm 6/1*
- Wieviele verschiedene Webarten von EventTex gibt es? Gibt es Namen dafür? *Nadel- und Koppelbindung nein*

Ich hoffe meine Frage erzeugen keinen großen Aufwand für Sie und ich danke mich herzlich für Ihre Unterstützung.

Wie wir im letzten Telefongespräch ausgemacht haben rufe ich Sie diesen Mittwoch an und freue mich auf den nächsten Besuch um die Produktion von EvenTex besser zu verstehen und mit Ihnen gemeinsam ein passendes Garn auszusuchen.

Bleiben Sie gesund!

Mit besten Grüßen,

Echo Ho

[www.goechospace.com](http://www.goechospace.com)  
017684070945





*Installation view, Machenware - knitting score, schlossringenberg , 2021 Photo: Echo Ho*



*Installation view, Machenware - knitting score, schlossringenber, 2021 Photo: Echo Ho*



*Vocal artist Wenzel perform the knitting score, schlossringenber , 2021 Photo: Echo Ho*

## Aber die Wirklichkeit (But in Reality) (2017)

Description: Video Projection Loop 7 min + A stitched drawing titled: Animal at Play



*Stitched drawing: Animal at Play 2017*

*Exhibition view @ Kunstraum Düsseldorf, October 2017*





## Xiaoqing (2015 - 2019)

Description: Live audiovisual prose

### Introduction to the project

„Xiaoqing“ translates to „little green,“ presenting a bizarre live audiovisual prose piece that evokes the character of the Little Green Snake from an old and well-known ghost story about two immortal snake spirits. Like the Little Green Snake, the artist's childhood nickname was Xiaoqing. On stage, Xiaoqing acts as a shaman, transforming „sneaked-in memories“ into an ephemeral tapestry of sound and image. Her stories are autobiographical and drawn from collective cultural memories, exploring the perception of beliefs, identities, and technologies and the transformations of bodies and living spaces amid global conditions. A series of „Xiaoqing“ performances were featured in the „Currently Living In...“ program in 2015, the Münster Lecture series at the Art Academy Münster in 2018, and Videonale 17 in Bonn, 2019.





*Xiaoqing @ Performance and discussion programme: Currently Living In... OCT 9 - 18, Cologne 2015*





*Xiaoqing @ Videonale 17 in Bonn, 2019*

## **Pavillion of shifting paths (2016)**

**[Video Link to the project documentation](#)**

Description: Pavilion of Shifting Paths is an architectural mapping performance and installation that tells the story of the Quanyechang department store in Beijing.

Credits: Project Conceptualisation and Direction: Echo Ho, with a team of internationally acclaimed artists and designers. Beijing Design Week 2016 commissioned this project.

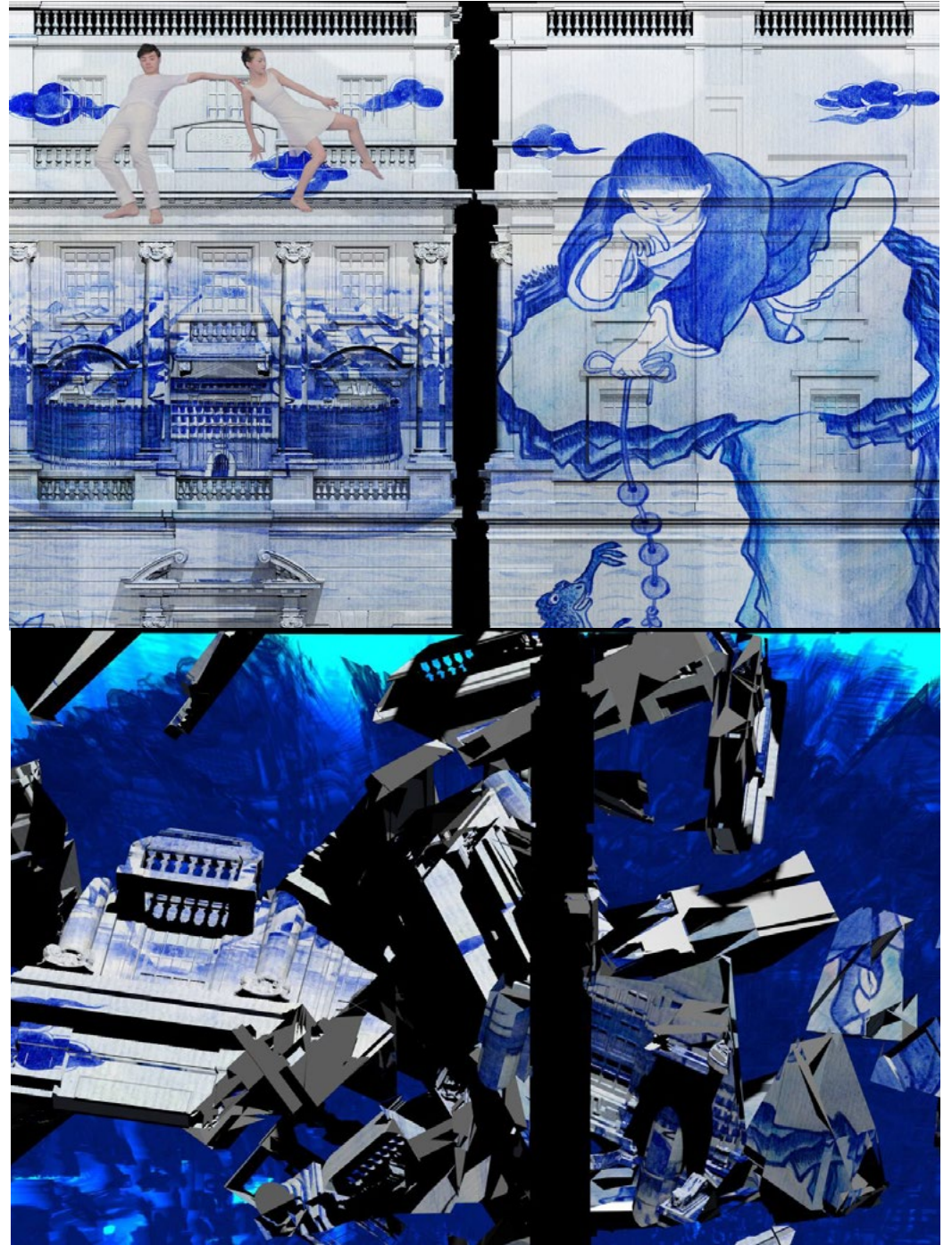
### **Introduction to the project**

Pavillion of shifting paths seeks to revive the magnificent story of the Quanyechang and pay tribute to its status not only as an important historical building in the heart of Beijing, but also as the site of city's collective cultural memory. Through two site-specific installations, a video-mapping projection on the northern facade and a sound installation inside, this place of wonders can find its voice again. Visitors are invited to go on a journey of discovery through time, where fleeting images and long-forgotten sounds combine with the unique architectural features of the building in sophisticated story-telling, creating an immersive and at the same time intimate experience. The video projection on the facade merges classical and contemporary aesthetics to revive the images of the past, and highlight the monumental architectural structure. The sound and video installation inside makes use of directional ultrasound loudspeakers with a narrow listening range to convey the intimate and delicate nature of the fragmentary collective memory. Each listener can thus trace their own trajectory through the installation and experience it in conjunction with the aesthetic qualities of the majestic architecture in a unique and highly personal way.

Visitors become witnesses to the Quanyechang's glorious past, its golden age as one of Beijing's four biggest department stores, as a flagship of modernity and commerce and a hotspot of arts and entertainment. They can also observe the darker moments of its past: three destructive fires, periods of stagnation, transformation and the continuous reinvention of its identity. In a subtle and intricate way, Pavillion of shifting paths thus endeavours to weave this history into present-day reality and let reality illuminate the history.



*Video mapping event @ Beijing Design Week 2016*



*Video Still's Pavillion of shifting paths*

## **Klingon Tea Ceremony (2014-16)**

Description: An Ephemeral Installation and Performance

Credits: This is a collaborative project by Echo Ho and Megumi Fukuda.

This project was realised in four variations at four different locations: Künstlerdorf Schöppingen in 2014, Ito-Raum Stuttgart in 2015, Gallery Alexander Ochs Private Berlin in 2015, and Tenri Japanisch-Deutsche Kulturwerkstatt Cologne in 2016.

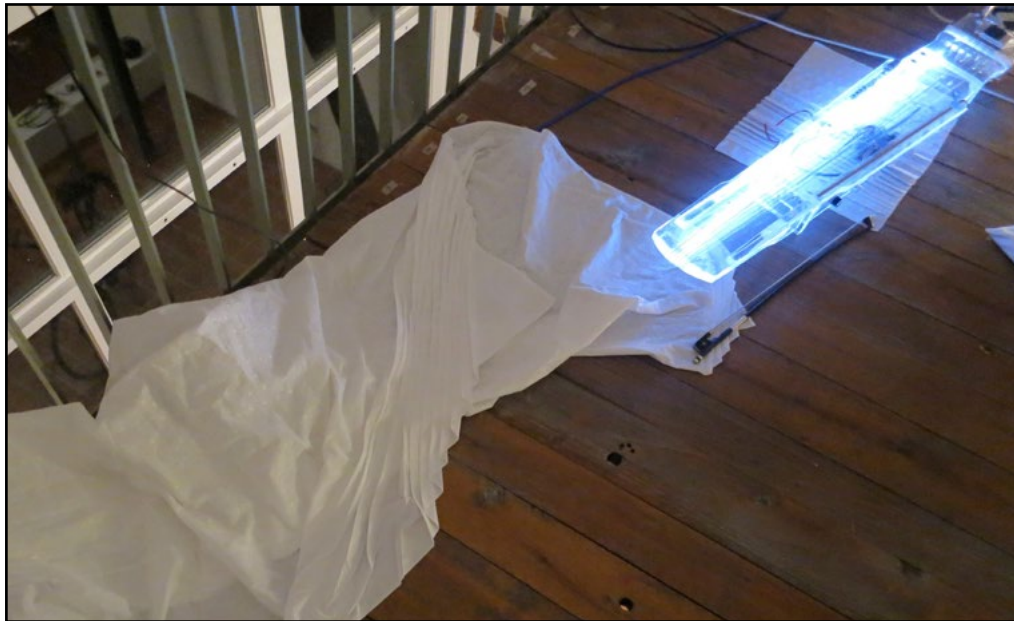
### **Introduction to the project**

Klingon Tea Ceremony: An Ephemeral Installation and Performance. Echo Ho and Megumi Fukuda are interdisciplinary artists from Japan and China, respectively, who work and reside in Germany. Their encounter at Künstlerdorf Schöppingen evoked an intensive personal, cultural, and artistic exchange, spawning a unique collaborative art project: the Klingon Tea Ceremony.

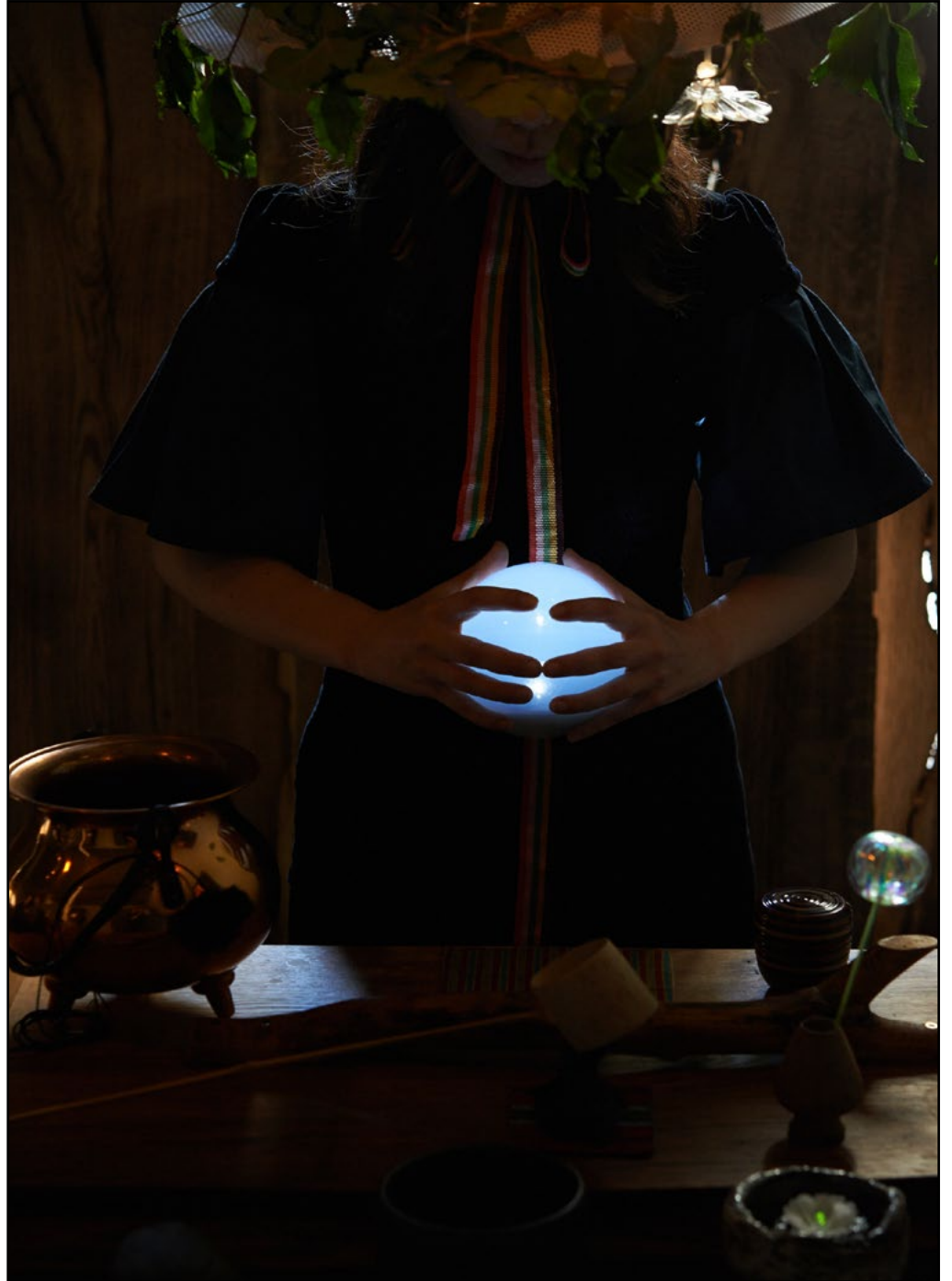
In this project, the artists explore and reflect on the intersections between the artificial and natural and between perfection and imperfection. The performance serves as a distanced observation into the habits of tea drinking and instrument playing as ritualistic ceremonies. Furthermore, as a means of self-cultivation in communication with the participant, this artwork refers to the highly defined aesthetics of the art of living.

It is no surprise to discover that the „Klingon Tea Ceremony“ has assimilated similar habits from our customs and beliefs in our global society. We do not intend to represent our own ancient cultures; instead, we intend to apply the ritual gestures in the age-old performances of the Japanese Tea Ceremony and the Chinese intimate Qin Concert. Besides using sound, light, and objects to create an ephemeral garden, the ceremonial site invites visitors to treasure every encounter, for it will never recur. A garden of forking paths leads visitors through the sunset, allowing them to lose themselves in the sound of boiling water. As light recedes with the setting sun, it rises again in teacup reflections on faces.





*Installation View @ Künstlerdorf Shöppingen, December, 2014*

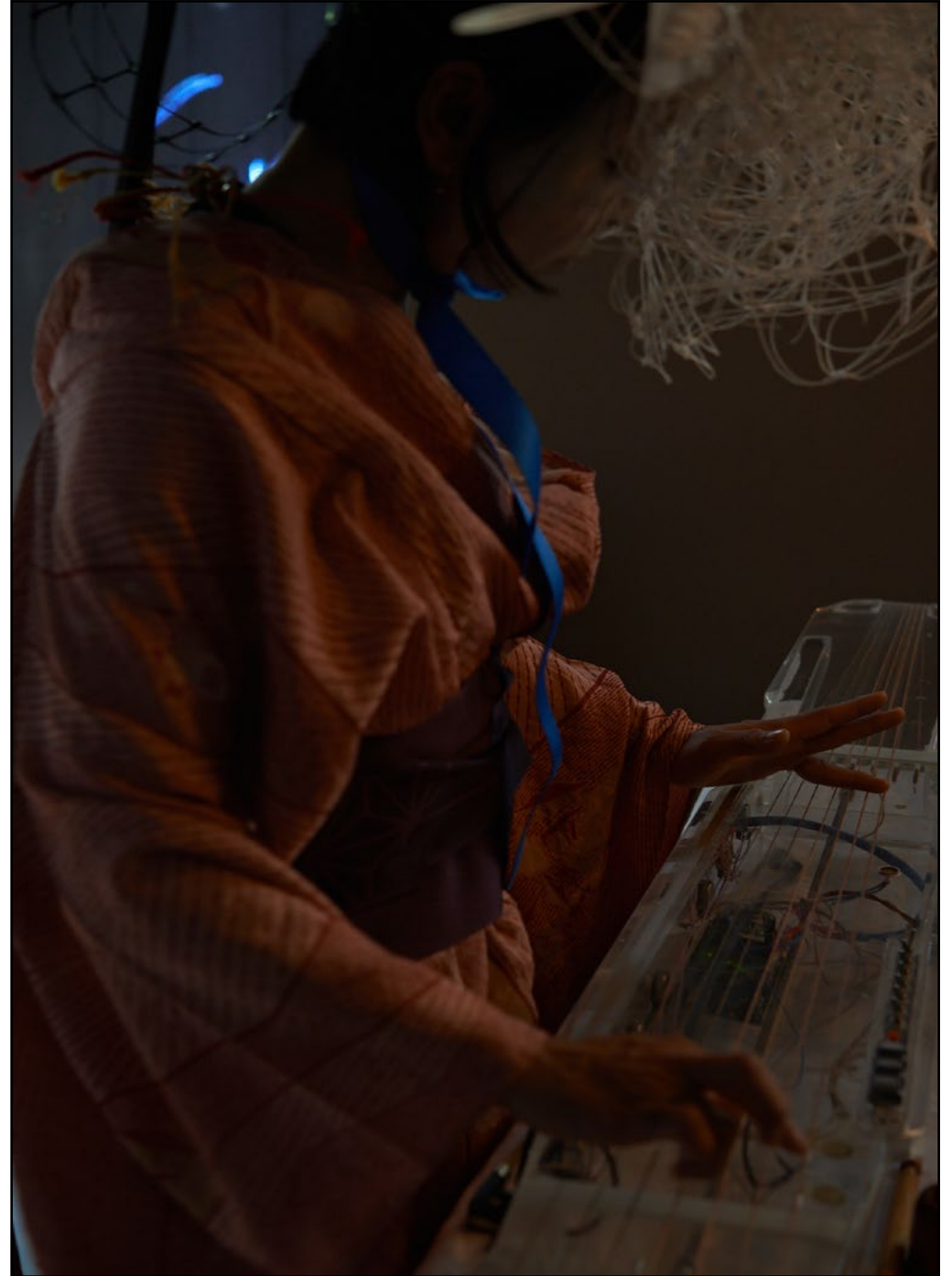


*Performance @ ito-raum Stuttgart 2015 Photo: Peter Granser*



*Performance @ ito-raum Stuttgart 2015 Photo: Peter Granser*





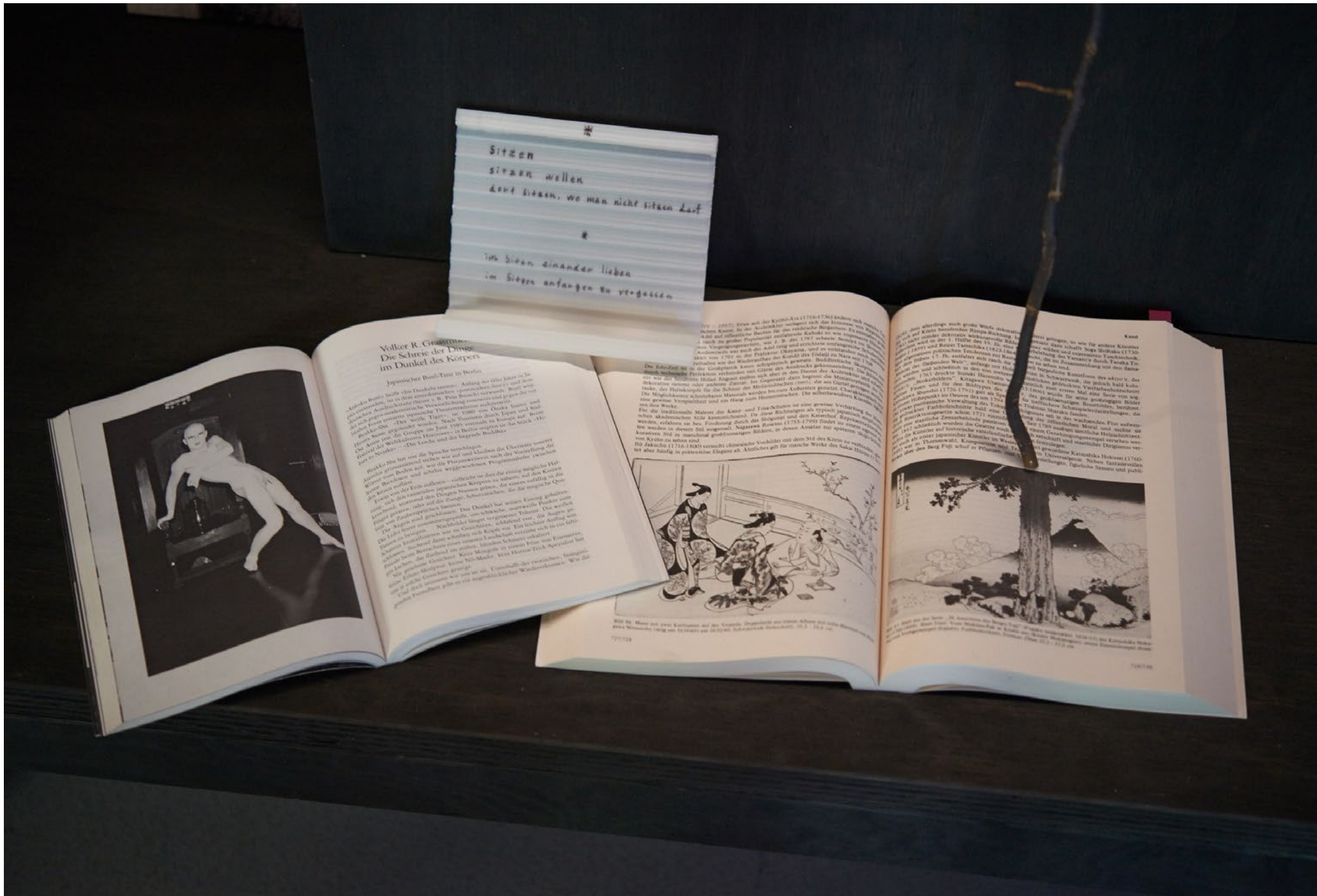
*Performance @ ito-raum Stuttgart 2015 Photo: Peter Granser*



*Installation view @ ito-raum Stuttgart 2015 Photo: Peter Granser*



*Installation view @ ito-raum Stuttgart 2015 Photo: Peter Granser*

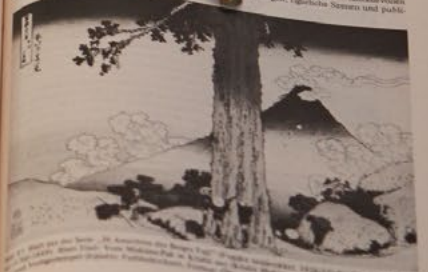


SITZEN  
sitzen wollen  
kann sitzen, wo man nicht sitzen darf  
im sitzen einander lieben  
im sitzen anfangen zu vergessen

Völker R. Grassman  
Die Schreie der Dinge  
im Dunkel des Körpers



„Atsuko Asano hat ein Dunkel zu tun...“  
Die Schreie der Dinge im Dunkel des Körpers  
Im japanischen Buch-Tanz in Berlin  
Atsuko Asano hat ein Dunkel zu tun...  
Die Schreie der Dinge im Dunkel des Körpers  
Im japanischen Buch-Tanz in Berlin  
Atsuko Asano hat ein Dunkel zu tun...  
Die Schreie der Dinge im Dunkel des Körpers  
Im japanischen Buch-Tanz in Berlin



Installation view @ iio-raum Stuttgart 2015 Photo: Peter Granser



*Installation view @ Gallery Alexander Ochs Private Berlin Juni 2015*

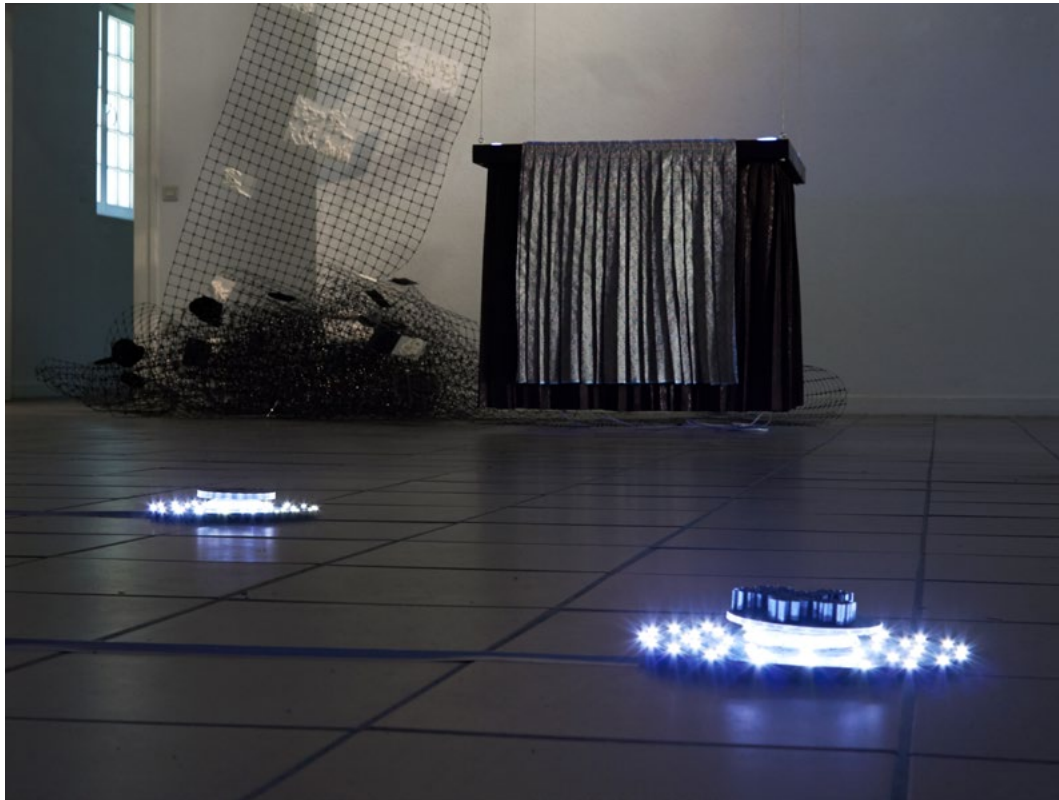


*Performance @ Gallery Alexander Ochs Private Berlin Juni 2015*

## Seven Times Seventh Day (2015)

Description: Modular installation consisting of three units, with variable dimensions; includes „A Well,“ „Falling-from-Sky,“ and „Untitled Plateaux.“

Medium: Wood, LED lights, silk plissé, 3D prints, garden nets.

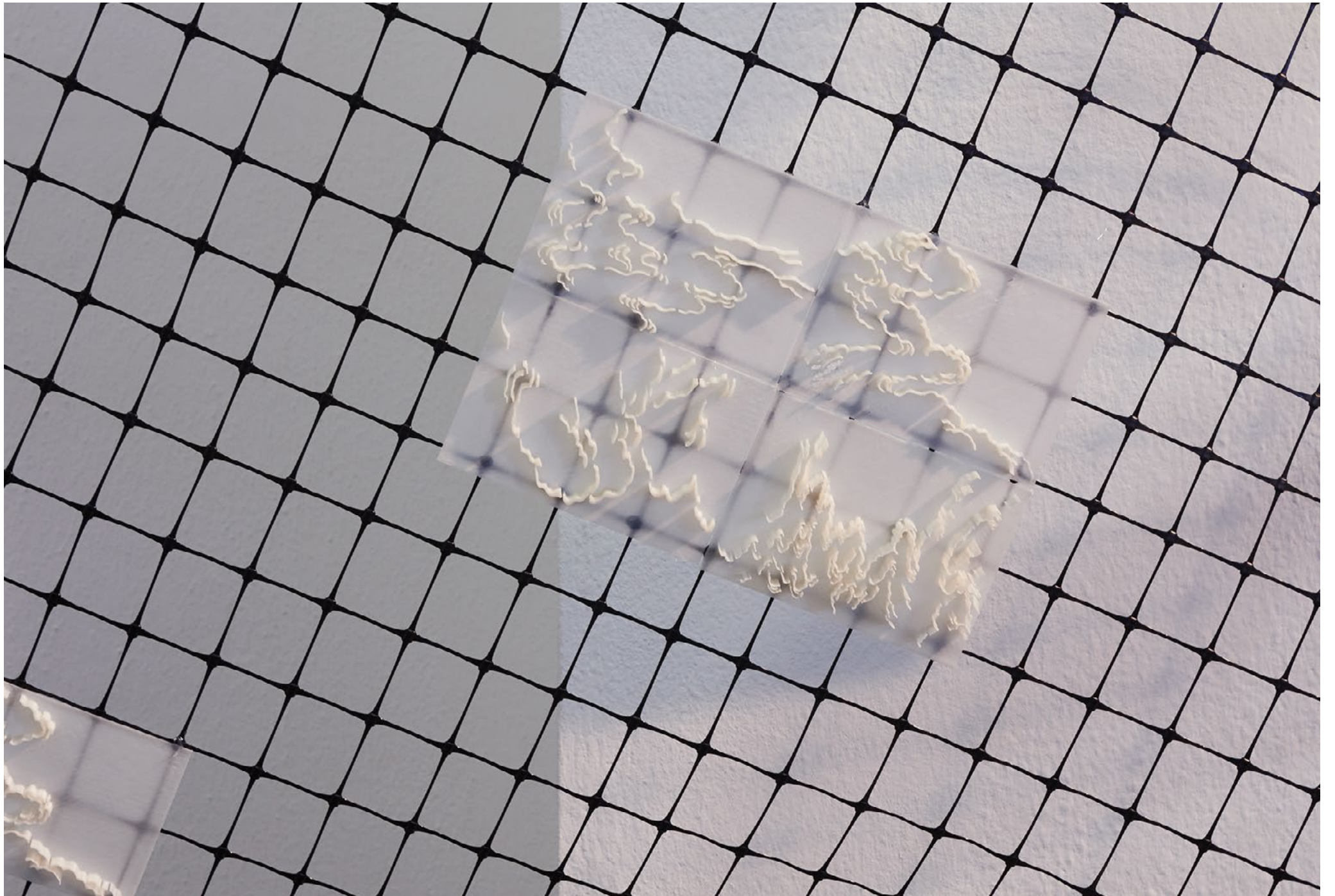


*Exb. view Welcome to the house of bats, solo exhibition - Kunstverein Leverkusen Schloss Morsbroich e.V. 2015*



*Exb. view modular installation - Seven times seventh day , left, Falling from sky , right, A well*





*Installation view, Falling from sky, 2015*



*Untitled Pateaux 01, 2015*



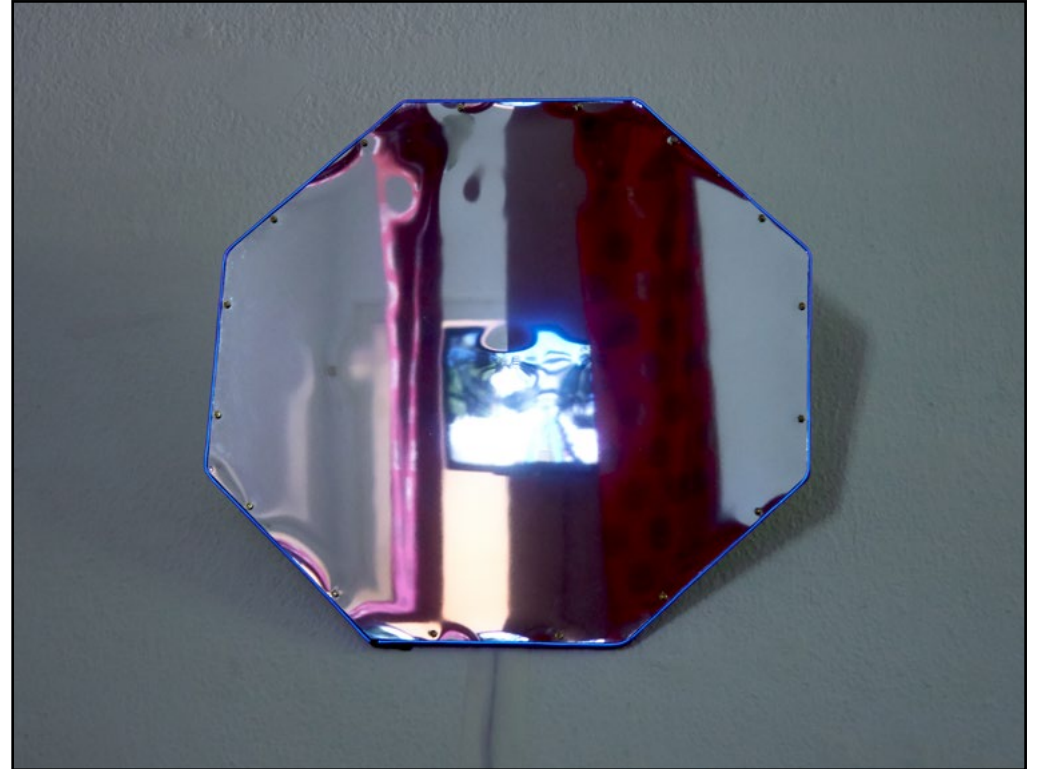
## **Welcome to the House of Bats (2015)**

Description: This modular installation comprises two units: the split-screen video installation „Welcome to the House of Bats“ and the object „Mirror Portal.“

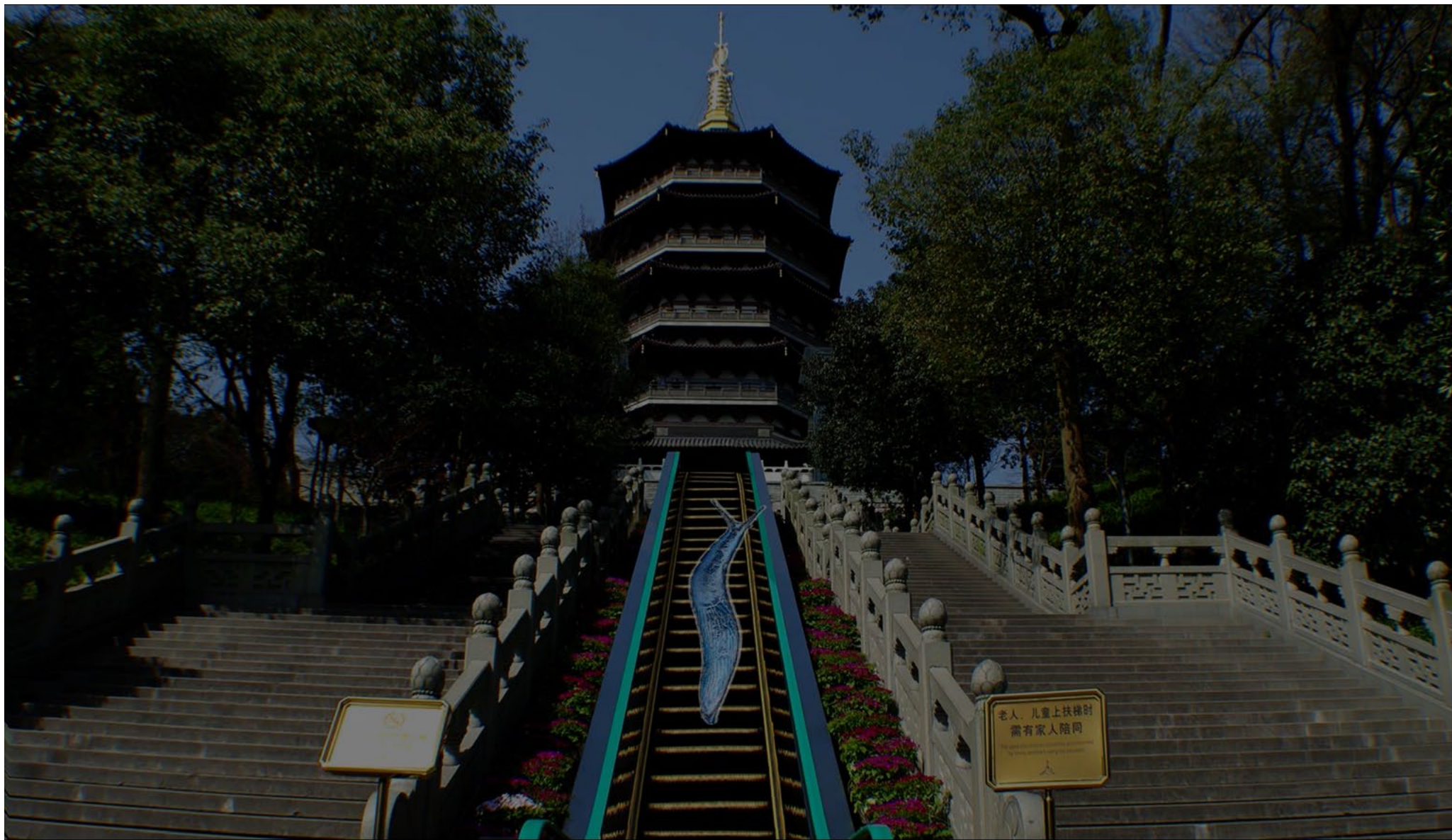
Medium: Video 1: „House of Bats,“ Video 2: „Heavenly Workers,“ sound-activated LED, Dibond mirror, curtain with bat pattern prints.

### **Introduction to the project**

In this installation, Ho weaves a tapestry of video prose that delves into the evolving landscape of Chinese culture, capturing shifts in beliefs, identities, and the integration of old and new technologies within the fabric of architecture and urban development. At the core of this narrative is the Thunder Pagoda, before which an escalator tirelessly bridges the gap between ancient legend and the relentless pace of modern life. This juxtaposition is further explored through the lens of contemporary society: massive video walls in Tiananmen Square serve as modern testaments to communist ideology, set against the tranquil backdrop of idyllic gardens and the playful innocence of a schoolyard break in Shanghai. In a Beijing housing estate, a cultural square becomes the stage for an unexpected performance, where Ho's estranged dance figure captures local residents' curiosity and becomes the lens's focus. Similarly, the cleaners and the gardener connect the individual and the collective gaze in other scenarios, traversing the boundary between the seen and the unseen in historical and contemporary contexts.



*Exb. view Welcome to the house of bats, solo exhibition - Kunstverein Leverkusen Schloss Morsbroich e.V. 2015*



*Video still, House of Bats, 2015*



*Video still, Heavenly Workers, 2015*

## **Journey to the West (2015)**

Description: Sound Installation

Medium: Speaker object, integrated player, LED light strip, silk plissé, audio composition loop





## Tuned for ordinary ears (2012)

Description: Intra-spatial installation

Medium: Perspex, rope, metal, Basotect Pyramid Foam



*Installation view, solo exhibition Endlessnessness at Fuhrwerkswaage Kunstraum Cologne*



*Installation view, solo exhibition Endlessnessness at Fuhrwerkswaage Kunstraum Cologne 2012*



*Installation view, exhibition Local Future at He Xiangning Museum Shenzhen China 2014*



Installation view, exhibition Local Future at He Xiangning Museum Shenzhen China 2014

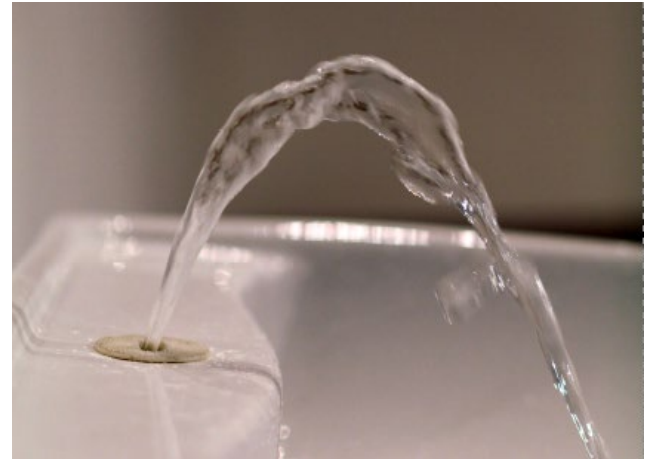
## Endlessnessness (2012)

Description: Prepared IKEA Furniture Installation

Medium: Water, Pump, IKEA Furniture



*Installation view, solo exhibition Endlessnessness at Fuhrwerksvaage Kunstraum Cologne 2012*



*Installation view, solo exhibition Endlessnessness at Fuhrwerkswaage Kunstraum Cologne 2012*



Installation view, exhibition Local Future at He Xiangning Museum Shenzhen China 2014

## TVCCCTV (2012-2014)

Description: Photography Installation

Medium: Duratrans Print, Lightbox; Variation: Water, Pump, IKEA Furniture



*Installation view, exhibition Local Future at He Xiangning Museum Shenzhen China 2014*





*Installation view, solo exhibition Endlessnessness at Fuhrwerkswaage Kunstraum Cologne 2012*



*Installation view, exhibition Local Future at He Xiangning Museum Shenzhen China 2014*

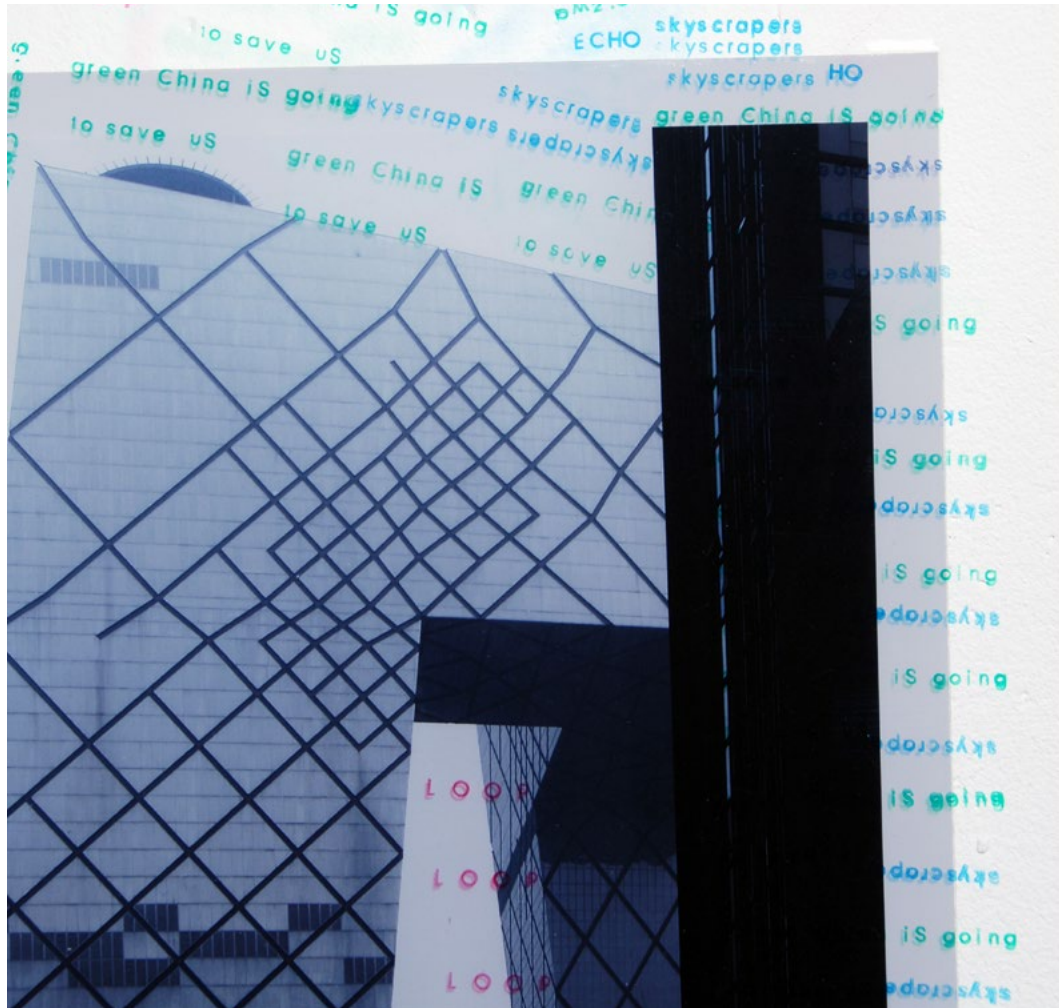


*Installation view, exhibition Local Future at He Xiangning Museum Shenzhen China 2014*

## Weather Report (2012)

Description: Mixed Media Installation

Medium: Perspex, Stamp Ink, Duratrans Prints, Wooden Frame



*Installation view, solo exhibition Endlessnessness at Fuhrwerkswaage Kunstraum Cologne*



*Installation view, solo exhibition Endlessnessness at Fuhrwerkswaage Kunstraum Cologne*



Installation view, solo exhibition *Endlessnessness* at Fuhrwerkswaage Kunstraum Cologne

## Title: Resampling Shanshui Machine (2012)

Description: Mixed Media Installation

Medium: LED, Ping Pong balls, electronics, wood, Perspex

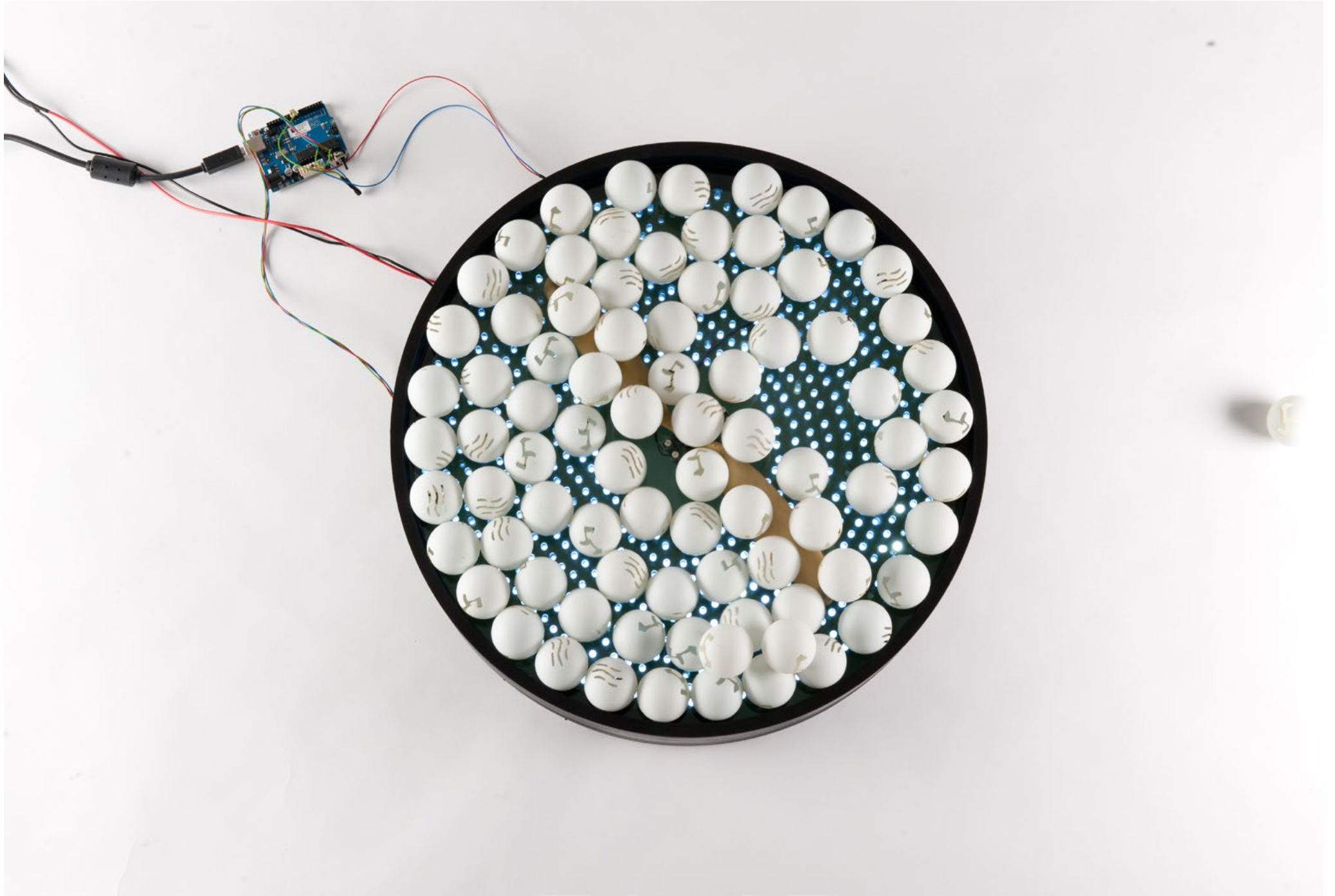


*Installation view, solo exhibition Endlessnessness at Fuhrwerkswaage Kunstraum Cologne*

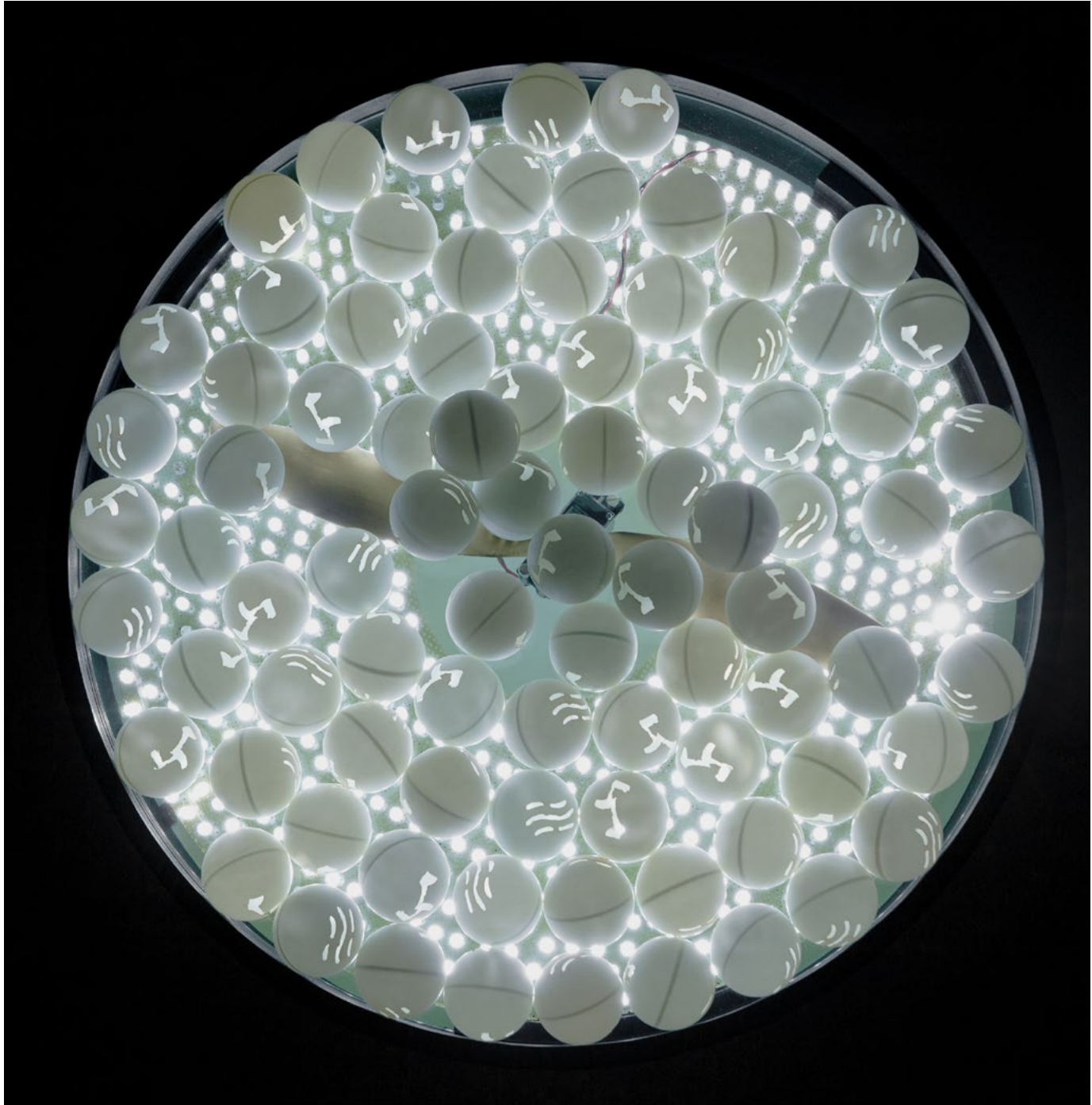


*Installation view, solo exhibition Endlessnessness at Fuhrwerkswaage Kunstraum Cologne*





*Installation view, exhibition Local Future at He Xiangning Museum Shenzhen China*



*Photo Edition, Lambda Print on Dibond*

## Yacht Kaiserstuhl (2010)

Description: Installation and process

Credits: In cooperation with Lasse Scherffig for the Heavy Matter exhibition project, it was commissioned by ISEA 2010 RUHR.

### Introduction to the project

The „Yacht Kaiserstuhl“ project explores global trade and labour through the medium of an installation and process. It conceptually reverses the transfer of the Kokerei Kaiserstuhl coke plant from Dortmund, Germany, to Shandong, China, by constructing a yacht-shaped sculpture from Chinese steel and rice straw from the Shandong region and then shipping it to Dortmund. After being exhibited there, the sculpture was stolen in the summer of 2011. In 2000, the „Kokerei Kaiserstuhl,“ an industrial coke plant in Dortmund, was no longer profitable despite being the most advanced of its kind. It was consequently sold, disassembled, and shipped to China. Rebuilt in the Shandong region propelled China’s heavy industry into the 21st century. „Yacht Kaiserstuhl“ serves as an artistic probe into the complex interrelations of global trade and labour evident in this transfer, addressing these issues on the levels of material, process, and form.

In China, a yacht was constructed from steel and rice straw harvested near the new Shandong coke plant. After its construction, the yacht was dismantled, packed in crates, and placed on the next container ship bound for Germany, tracing the reverse route the coke plant had previously taken. Upon arrival, it was displayed in a museum in Dortmund during ISEA2010, symbolically reincarnating the vanished factory. The steel used in coke production and rice straw reference Kokerei’s use and its new location in China. The process of building, dismantling, and shipping the yacht directly reverses the history of Kokerei Kaiserstuhl.

In contrast, the yacht form alludes to the expectations of a post-industrial society evoked by structural changes in the Ruhr area. Remarkably, these expectations are very similar in both China and Germany. While the Kokerei exported hard and possibly dangerous work, Chinese workers anticipate it will bring a better education for their children and a more comfortable life. In Dortmund, similar expectations are manifested in the ongoing construction of Lake PHOENIX—an artificial lake at the site of an abandoned steel plant, which will eventually host a marina.

After about one year in Germany, the yacht was stolen.

JULY 9TH, 2009: KOKEREI KAISERSTUHL DORTMUND



VISITING THE AREA OF THE FORMER KOKEREI KAISERSTUHL IN DORTMUND.



CHINESE SIGNS STILL MARK PARTS OF THE STRUCTURE FOR DECONSTRUCTION AND SHIPPING.

SEPTEMBER 21ST, 2009: SHANDONG

VISITING THE RE-CONSTRUCTED COKE OVEN IN SHANDONG, CHINA. IT IS SURROUNDED BY RICE FIELDS.



MAY 2010: STRAW MAT FABRICATION



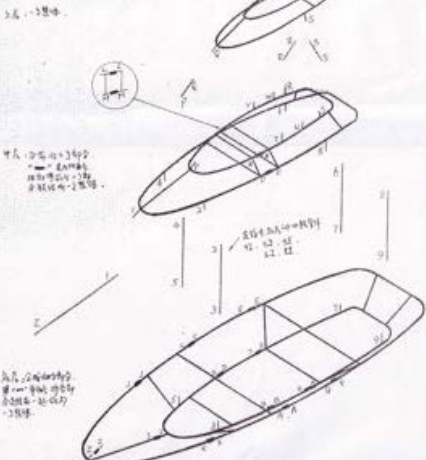
IN SHANDONG, RICE STRAW IS SEWED INTO STRAW MAT PIXELS OF 20x20 CM.

烟台船务有限公司

MAY 20TH, 2010: HARMONIZED SYSTEM CODE

AY 644-000-000-000000

THE HARMONIZED SYSTEM CODE (STATISTISCHE WARENNUMMER/ZOLLTARIFNUMMER) FOR YACHT KAISERSTUHL is 97030000; ORIGINAL SCULPTURES AND STATUARY, IN ANY MATERIAL



PARTS ARE MARKED WITH CHINESE LETTERS WHICH THEN ARE MAPPED TO LATIN LETTERS FOR RECONSTRUCTION IN DORTMUND.



AS KOKEREI KAISERSTUHL IN 2004, YACHT KAISERSTUHL AFTER COMPLETION IS DECONSTRUCTED.

JUNE 2010: CONSTRUCTING THE STEEL FRAME



JUNE 2010: YACHT FRAME FINISHED



JUNE 2010: DECONSTRUCTION



LATE JUNE 2010: READY FOR SHIPPING

JULY 16TH, 2010: BOARDED!

AFTER BEING DELAYED FOR SEVERAL DAYS THE PACKAGE FINALLY HAS BEEN SHIPPED! THE CARRIER "STADT KOELN" HAS LEFT TIANJIN AND IS BRINGING THE YACHT AND ITS CONTAINER TO A KOREAN HARBOUR, WHERE IT IS TRANSFERRED TO ANOTHER SHIP.



JULY 17TH, 2010: ARRIVAL BUSAN

IN BUSAN, KOREA THE YACHT IS TRANSFERRED ONTO THE FREIGHTER "TSINGTAO EXPRESS" WHICH WILL BE ITS CARRIER UNTIL HAMBURG. OF COURSE, TSINGTAO (QINGDAO) IS IN SHANDONG.



JULY 20TH, 2010: QINGDAO/SHANDONG

AFTER ITS KOREAN DETOUR, THE YACHT COMES BACK TO SHANDONG BY STOPPING AT THE HARBOUR OF QINGDAO.

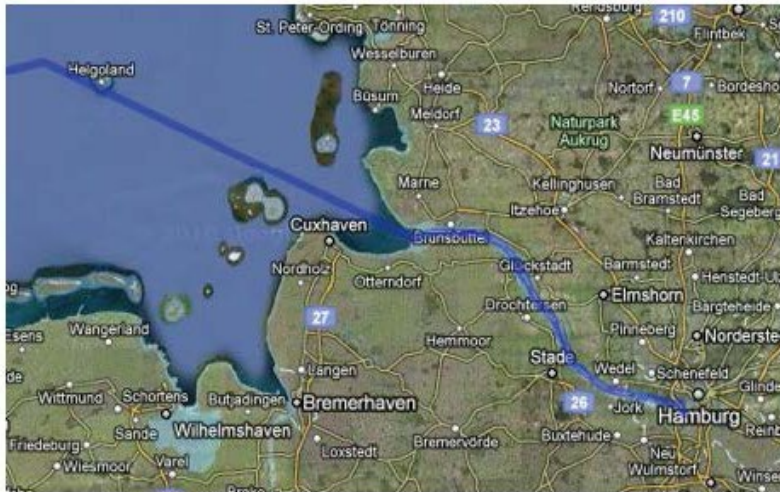


The process was presented in a project blog (now offline).



AUGUST 20TH, 2010: KAMPSTRASSE, DORTMUND

AUGUST 23RD, 2010: ARRIVAL IN HAMBURG

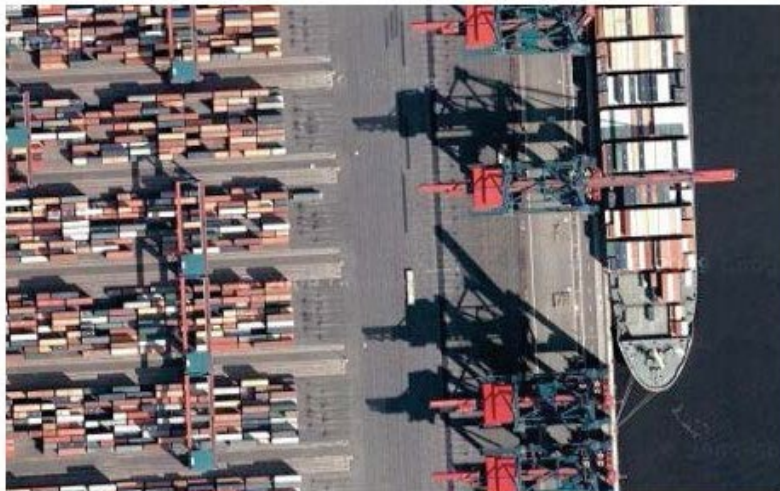


PLACED ON KAMPSTRASSE, THE CRATE ALSO CONSTITUTES A TEASER FOR THE EXHIBITION INSIDE THE NEARBY WESTFALENFORUM.

TODAY, YACHT KAISERSTUHL ARRIVED IN HAMBURG. IT IS UNLOADED, TAKEN FROM ITS CONTAINER AND TO OUR FORWARDING AGENCY AND THEN HAS TO GO THROUGH CUSTOMS (AS AN 97030000).



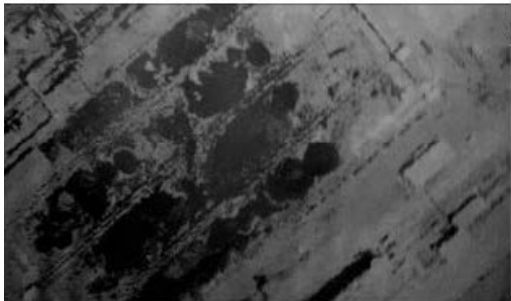
WHILE YACHT KAISERSTUHL STILL IS ON THE ATLANTIC OCEAN, AN EXACT REPLICATION OF ITS TRANSPORT CRATE HAS BEEN PLACED IN PUBLIC SPACE ON KAMPSTRASSE IN DORTMUND. THROUGH A PEEPHOLE, A FILM IS VISIBLE THAT CONNECTS THE SITES OF KOKEREI KAISERSTUHL AND ITS NEW CHINESE HOME USING FILM, PHOTOGRAPHY, LASER-CUT SATELLITE IMAGES TEXT AND SOUND. THE BILL OF LADING IS ATTACHED TO THE CRATE AS WELL AS A CONTAINER TRACKING SEARCH RESULT, REVEALING ITS TRANSPORT SCHEDULE.



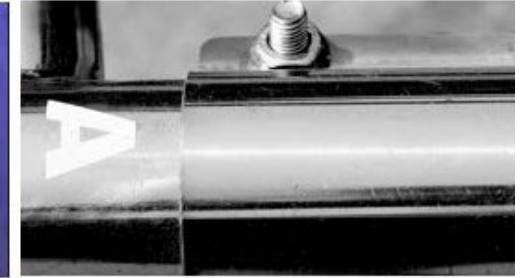
AUGUST 24TH, 2010: VANDALISM



VIDEO STILLS FROM THE INSTALLATION FILM  
LOOP 7:48



VIDEO STILLS FROM THE INSTALLATION FILM LOOP 7:48

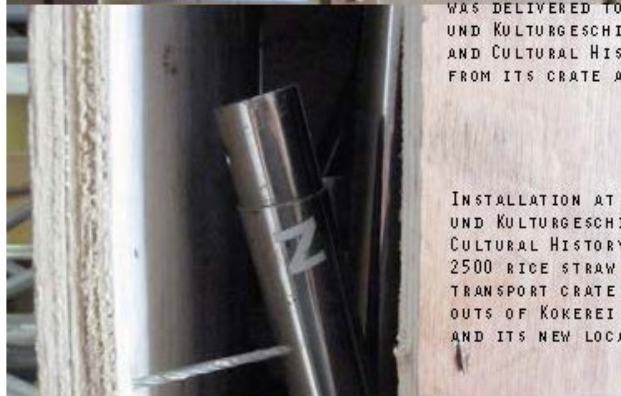






AUGUST 27TH, 2010: ARRIVAL IN DORTMUND

TODAY AT 9 A.M., AFTER FIVE WEEKS ON THE OCEAN (AND SOME DAYS IN CUSTOMS) YACHT KAISERSTUHL REACHED DORTMUND. IT WAS DELIVERED TO THE MUSEUM FÜR KUNST UND KULTURGESCHICHTE ( MUSEUM FOR ART AND CULTURAL HISTORY) WHERE IT IS TAKEN FROM ITS CRATE AND RECONSTRUCTED.



INSTALLATION AT THE MUSEUM FÜR KUNST UND KULTURGESCHICHTE (MUSEUM FOR ART AND CULTURAL HISTORY) USING A STEEL FRAME, 2500 RICE STRAW MATS, A DECONSTRUCTED TRANSPORT CRATE AND LARGE SCALE PRINT-OUTS OF KOKEREI KAISERSTUHL, DORTMUND AND ITS NEW LOCATION IN SHANDONG.



AUGUST 28TH, 2010: RECONSTRUCTED

*The process was presented in a project blog (now offline).*

SEPTEMBER 16TH, 2010: LAKE PHOENIX



YACHT KAISERSTUHL AT THE LAKE PHOENIX CONSTRUCTION SITE. DECONSTRUCTION OF THE STEEL PLANT THAT USED TO OCCUPY THE AREA IS ALMOST FINISHED AND FLOODING OF THE LAKE HAS BEGUN. CONSTRUCTION OF RESIDENTIAL AREAS FOR THE POST-INDUSTRIAL ERA TO COME IS ABOUT TO BEGIN. ALSO, THE MARINA IS UNDER CONSTRUCTION.



BACKGROUND: LAKE PHOENIX

LAKE PHOENIX WILL BE A LAKE IN THE CITY OF DORTMUND BUILT AT THE SITE OF AN ABANDONED STEEL PLANT.

DECEMBER 18TH, 2010: YACHT AT DORTMUNDER U



YACHT KAISERSTUHL IS SHOWN AS AN INSTALLATION IN PUBLIC SPACE AT DORTMUNDER U, CENTER FOR ART AND CREATIVITY. THE CENTER OPENS ITS DOORS ON DECEMBER 18TH, TOGETHER WITH THE FINALE OF RUHR.2010. THE BUILDING OF THE DORTMUNDER U ITSELF IS AN ABANDONED URBAN BREWERY THAT NOW IS TRANSFORMED INTO A PLACE OF CULTURE AND ART. YACHT KAISERSTUHL IS SITTING AT ITS SIDE, MARKING THE BOUNDARY BETWEEN AN INDUSTRIAL WASTELAND AND ITS TRANSFORMATION INTO A POST-INDUSTRIAL AREA.



YACHT KAISERSTUHL HAS BEEN STOLEN FROM ITS LOCATION AT DORTMUNDER U. EXACT CIRCUMSTANCES ARE UNCLEAR AND CHARGES AGAINST PERSON OR PERSONS UNKNOWN WILL BE FILED. IT IS QUITE POSSIBLE THAT SCRAP METAL THIEVES HAVE STOLEN THE YACHT IN ORDER TO STAGE ITS RE-ENTRY INTO THE GLOBAL CIRCULATION OF STEEL.

REMARKABLY, THIS HAPPENED ALMOST EXACTLY ONE YEAR AFTER ITS ARRIVAL IN GERMANY (ON AUGUST 23RD, 2010).



*Site Photography - Temporary Harbour at LAKE PHOENIX 2010*

## Augmented Mustard Seed Garden (2012 - 2018)

Description: Mixed Objects and Stamps

Medium: Rubber Stamp, Wood, light-sensitive rubber stamp plate, Photocopy





*Augmented Mustard Seed Garten Series 1 - 2012*



*Augmented Mustard Seed Garten Series 3 - 2018*



*Augmented Mustard Seed Garten Series 1 - 2012*



*Augmented Mustard Seed Garten Series 3 - 2018*



*Augmented Mustard Seed Garten Series 3 Photocopy - 2018*



*Augmented Mustard Seed Garten Series 3 Photocopy - 2018*



## Neon-lithic Shanshui (2010)

Description: Modular Installation: Octagon Lantern and Sound Sculpture Shanshui

Medium: LED, ping-pong balls, shaker, electronics, audio loop, wood, Perspex, eight drawings on photo collage, and a light bulb.

# STRAWBERRY

March 27 - April 24, 2010

# JAM

**Crys Cole** | **Echo Ho** | **Joomi Seo** | **Sheng Jie**  
Winnipeg | Cologne | Vancouver | Beijing

An audio based exhibition featuring 4 artists around the globe

Opening: 8 pm, Friday, March 26

Vancouver-Winnipeg-Beijing telematic performance: 9 pm

Curator: Debra Zhou For details: [www.centrea.org](http://www.centrea.org)



Canada Council  
for the Arts

Conseil des Arts  
du Canada



CENTRE A

Vancouver International Centre  
for Contemporary Asian Art

2 West Hastings Street  
Vancouver BC, Canada, V6B 1G6

Tel: 604.683.8326 Fax: 604.683.8632  
[www.centrea.org](http://www.centrea.org) [info@centrea.org](mailto:info@centrea.org)

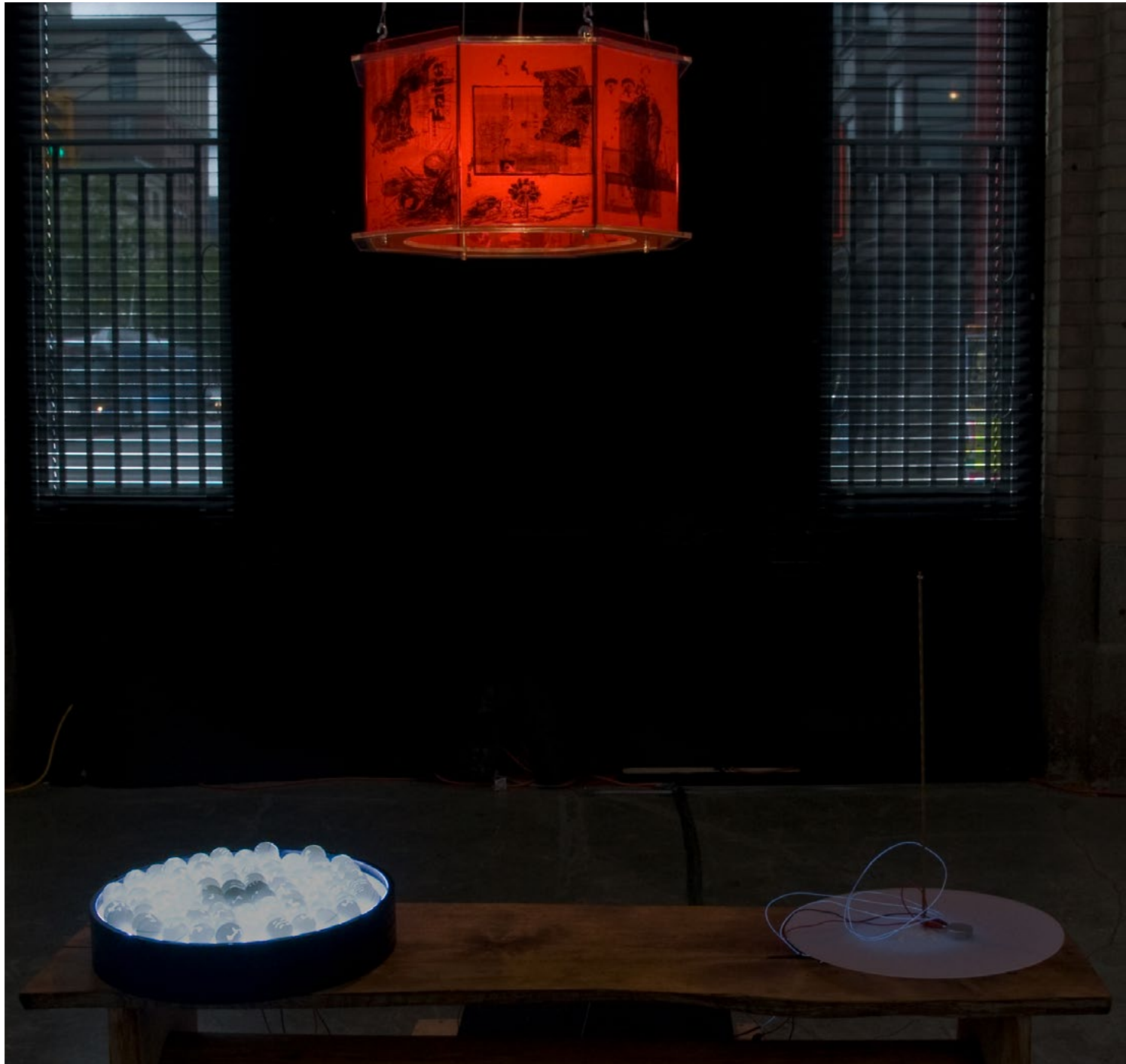
Hours: Tue - Sat 11 am - 6 pm  
Sun & Mon closed



*Octagon Lantern 2010 exhibition view, Vancouver International Center for Contemporary Asian Art 2010*



*Octagon Lantern exhibition view, Vancouver International Center for Contemporary Asian Art 2010*



*Octagon Lantern & Shanshui exhibition view, Vancouver International Center for Contemporary Asian Art 2010*



*Sound sculpture: Shanshui, exhibition view, Vancouver International Center for Contemporary Asian Art 2010*

## Heterotopia (2005)

Description: Spatial Installation - various components

Medium: Six photo prints on acrylic glass panels, six flat-panel speakers attached to the photo acrylic glass panels, an acrylic glass shelf in two parts with the inscription „HETEROTOPIA“ on a metal stand, three video monitors on the acrylic glass shelf, three media players, three headphones, a Mac computer for multichannel audio playback and real-time video projection, and two audio amplifiers.

Dimensions: Acrylic glass shelf with the inscription „HETEROTOPIA“ measures 200 x 65 x 25 cm.

Exhibition: Informal City\_Beijing Case exhibition at Zero Field in Beijing 2005

### Introduction to the project

“The world is full of images and sounds. They are around and within us. Every body, every space, every color, every place, every city has its own, very specific images and sounds, and it is precisely in familiar places that the pictorial events and noises have a peculiar expression. Echo YinSin Ho explores these, starting from her birthplace near the ‚Forbidden City‘ in the center of Beijing, thus examining the significance of this now uninhabited and dubiously romantic idyll between tradition and modernization. Ho uses the concept of ‚Heterotopia‘ according to Michel Foucault, with which he characterized the ‚Other Places,‘ or non-places—spaces isolated from society—and brought them back into consciousness. In contrast to the non-places, the Utopias, a new and conscious landscape of image and sound of the city of Beijing emerges. And through the body in the uninhabited, dead space, a revived image is created through the choreography of Mara Kurotschka.” Dr. Gregor Jansen (Director of ZKM Museum for Contemporary Art, 2005-2010)





**Video Link to the exhibition documentation**





*Videostill: Heterotopia video screen 1*



## Immemorial Heterotopia (2006)

Description: Spatial Installation - various components

Medium: Six photo prints on acrylic glass panels, six flat-panel speakers on the photo acrylic glass panels, an acrylic glass shelf with two parts inscribed with „HETEROTOPIA“ on a metal stand, video projection on the acrylic glass shelf in the room, a Mac computer (multichannel audio playback and real-time video projection), two audio amplifiers, one motion detector, and a neon tube. The software includes SuperCollider3 and PD.

Dimensions: The acrylic glass shelf with the inscription „HETEROTOPIA“ measures 200 x 65 x 25 cm; the total size of the installation is 600 x 300 cm in a dark room.

Credits: Audio programming by Hannes Hoelzl, choreography by Mara Kurotschka. This project was realised with a scholarship from the Federal Cultural Foundation for the Beijing Case: Culture of High-Speed Urbanism, including a Beijing Artist Residence and Exhibition.

Exhibition: TOTALSTADT\_exhibition at the ZKM Museum of Contemporary Art from 23.09 to 26.11.2006

### Introduction to the project

„Everyone can enter into the heterotopic sites, but in fact, that is only an illusion—we think we enter where we are, by the very fact that we enter, excluded.“ —Of Other Spaces (1967), Heterotopias by Michel Foucault.

At each moment, we are inside a space of flowing sound streams and phantasmagoric motion images projected onto a shelf shaped in a word: heterotopia. As we approach the shelf and our body enters the „forbidden area,“ all hidden lights turn on, causing the projection to vanish in a flood of light.

According to Foucault's description of heterotopology, Echo Ho returned to her hometown of Beijing in the summer of 2005. She explored many of the „Other Spaces“ in the city. Starting from the deserted old courtyard house where she was born, very near to the Forbidden City, she began to read and analyse these external spaces as well as the internal spaces simultaneously emerging from the landscape of her memory. Ever-accumulating pasts, both individual and collective, are seemingly missing. Ho collected time slices of sound and image, using a nonlinear narrative to create layers of simultaneity, which she places into an inventive space—an „Other Space“: Immemorial Heterotopia.

**Video Link to the  
exhibition documentation**





*Exhibition view: Totalstadt at ZKM Museum of Contemporary Art 2006*